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# *The Record Book*

SECOND SUPPLEMENT

*by David Hall*



SMITH & DURRELL

NEW YORK • 1943



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# VOLUME 1

## ACKNOWLEDGMENTS

For their kind cooperation in helping the author familiarize himself with many of the recordings reviewed in *The Record Book Supplement 1942*, sincere thanks are due to the following record companies and retail shops:

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The Gramophone Shop, Inc., New York City

Again the author would like to express his heartfelt appreciation for the many letters that have come from readers of *THE RECORD BOOK*, offering their thought-provoking opinions and valuable suggestions for the improvement of this volume in its subsequent editions.

## Recorded Music in a World at War

A year ago, when I was preparing the introductory chapter for the first *Record Book Supplement*, I made this comment about the general situation of recorded music throughout the country: "Sales figures on phonographs and records, particularly classical records, have skyrocketed to new highs. The companies have had all they could do to keep up with the demand; and now exigencies of national defense are making it more and more difficult to obtain the necessary raw materials. Whether this will force a cut in the production of records, a rise in price, or both, only time and circumstances can tell."

What our nation and its fighting men have been through since those lines were written and what they still have yet to endure certainly make such problems as the continuation of music, let alone recorded music, seem absurdly unimportant by comparison. Is this the time for us to worry about such "civilized and over-refined luxuries" when the men of the free world are fighting and dying by the thousands so that their children and ours may live their lives free from economic want, as well as political and religious persecution?

Well, let's see what recent history tells us. . . . Great Britain entered World War II during that fateful September of 1939; and thereupon certain "practical-minded" people felt called upon to curtail the musical life of the nation for fear of air raids and because of the blackout. By the fall of the following year mass German air raids on London and other cities and towns had almost completed the job. But with the passing of those dark days, the *music lovers* of Britain began to have their say, and the music of Bach, Mozart, Beethoven, Brahms, Tchaikovsky, and Wagner underwent an unprecedented revival throughout the length and breadth of England. *Time Magazine* for September 7, 1942, gives the following highly significant figures to show what has happened during two miraculous years: the sale of printed music has risen 40 to 60 percent above the pre-war normal level; phonograph record companies

are doing 60 percent above normal business; sales of miniature symphonic scores have risen an incredible 400 percent; throughout the land the London Philharmonic, Halle, and other leading orchestras play to packed houses. . . . That was the answer given by the music-loving people of Britain to their "practical-minded" betters!

In Russia, which has made more terrible sacrifices in this war than almost all the rest of the United Nations put together, ballet, opera, and symphony flourish despite nearly insuperable difficulties. As if this were not enough, her Red Army men sing incomparably the best and most thrilling fighting songs of this war (see Columbia Set C-68; Keynote Sets 103 and 110); and her composer-laureate, Dmitri Shostakovich, has contributed the one symphonic work which is both magnificently stirring music and an inspired clarion call to all free peoples not to yield an inch in the fight for humanity, though every terror of Axis barbarism and brutality be hurled into the onslaught against them. I mean, of course, the Seventh, or *Leningrad* Symphony, by Shostakovich which is soon to be available on records.

And so, our glimpse into the recent past shows us that the music of the great composers, far from being a luxury of the "over-refined," has come to have as much value for the working and fighting masses of Britain and Russia as sports, movies, the theater, or even some of the necessities of life. They have gladly and willingly submitted to sacrificing many of the foods they liked, given up pleasure car driving altogether, put up with blackout restrictions and German air raids; yet they have demanded overwhelmingly that music keep going at all costs. For it is music . . . great music, that mirrors, for those who have ears to hear, the human ideals for which they fight; the human emotions of love, hate, and pity which they experience every day of their lives; the humor and charm of so many small events of a lifetime that bolsters their courage even under most terrible trial and adversity. Because, among all the arts, music is most potent in breaking down the barriers of language, background, and education, its importance as a factor for morale on both the home and fighting fronts in wartime can scarcely be overestimated. When we consider the stress and strain of daily wartime routine for the average Briton, who has had to sacrifice far more material pleasures than we have, is it any wonder that he should turn to music to rest and refresh his mind and spirit, in addition to his darts, football, movies, and small beer?

But where does fine recorded music enter the morale picture? Surely most of us can get our fill of symphonic music via the radio. Maybe so, but events in our country don't seem to have confirmed that proposition. It has been mainly within the past seven or eight years that great symphonic music has gained a truly mass following in this country. Granted that much credit

for this belongs to radio, even more is due to the phonograph and record industry. For it has been through reasonably-priced records on inexpensive radio-phonographs that countless millions of Americans have discovered what fine music really has to offer both in the way of spiritual recreation and just plain sociable enjoyment. The sales figures on classical records and phonographs up to the end of 1941 provide a most eloquent commentary on the adequacy of radio for fulfilling the musical needs of the American people! Radio, of course, is primarily a medium of entertainment. So we can draw the conclusion that it is something more than mere diversion that these millions find in music when they buy so much of it in recorded form.

On the basis of the preceding paragraphs, I think we can say definitely that so-called serious music has a part to play in the American war effort, and by extension we can include fine recorded music. So let's ask ourselves a few questions about the place of symphonic records on our home and fighting fronts. What is the present situation of the American record industry? What about records for the men of the armed forces? What is the outlook for recorded music in our country for the duration of the war?

A year ago at this time the record industry in America was enjoying the greatest boom in all its history. So great was the public demand for both popular and symphonic discs that the factories of both major record companies were weeks behind in production despite round-the-clock operation. Spring of 1942 found the situation radically changed. The Japanese had taken over Malaya, chief source of the shellac which is an essential ingredient of phonograph discs. With no immediate hope of replenishment, the use of shellac for records was curtailed drastically by government order. Strict curbs were also placed on the use of copper, which went into master, mother, and stamper matrices. Thus the record companies found themselves with a public demand for their product that they could never hope to fulfill. And then, to round out the situation, the WPB put a stop to the manufacture of new phonographs. All this was in line with the pressing exigencies of the war-materials shortages that were developing on every side; and it began to look as though the record industry would die a slow death for lack of raw material unless an adequate substitute was worked out for the conventional shellac disc.

Despite many rumors up to the time of writing these pages, no shellac substitute or priorities-free synthetic has yet been announced by any of the major record companies. To date they have been content to reclaim shellac from scrap records bought from retail record customers at 2½ cents each and to re-use it in the manufacture of new discs. This, until very recently brought about a noticeable increase in the surface noise level quality of current releases.

Both the Victor and Columbia record companies have sought to save

on shellac by concentrating on production of "best-sellers" and deleting from their catalogs many artistically valuable but "unprofitable" items. Victor has taken the additional step of ceasing manufacture of all album sets in manual sequence. Hereafter one can obtain new Victor sets only in sequence for automatic (DM) record changers. Paradoxically enough, though, while these "patriotic-minded" manufacturers proceed to delete commercially unprofitable recordings from their catalogs, they continue to release second and third-rate performances of standard classics like Schubert's *Unfinished* and Dvořák's *New World* symphonies, despite the fact that there are already three to half-a-dozen adequate recordings available! This hardly makes sense in view of a so-called shellac shortage, and it is certainly an insult to the intelligent record buyer.

Such is the present picture of the American record industry . . . not a happy one, to be sure, but not devoid of all hope. We may yet see a practical shellac-substitute disc on the market, and meanwhile we can thank our lucky stars that good recorded music *continues* to be made available to the musical public. We can do our part to keep recorded music a part of our daily lives for the duration by digging out every old scrap disc we have on hand for reclamation . . . but more about this later on.

The months that have passed since our country went to war against the Axis have seen the personnel of our armed services increasing by leaps and bounds. We can truly say that our Army is now a people's army; and the same goes for the Navy and Marine Corps. The millions who have joined our armed forces include men . . . and women from every conceivable walk of life, boys just out of high school, intellectuals, factory workers, salesmen, office workers . . . all of them determined to put an end once and for all to Nazi-Fascism and its brutal way of life. To many of these millions who have joined or been drafted into the service, music . . . good music is a supreme joy and mental refreshment. Every day reports come to the newspapers telling of Menuhin or Heifetz or a symphony orchestra playing at an army camp to a packed house. Ask any Army special service officer about the need for good music in the camps, and he'll tell you that there's a crying need for it and that a small library of good symphonic and light-classical records and a machine to play them on would be a godsend. The same goes to an even greater degree for ships at sea where radio receivers are forbidden to be used for fear of detection by enemy U-boats.

By the spring of 1942 overseas Army units were being supplied with phonographs and some records through War Department channels, but little had been done for camps in the Continental United States or the other branches of the armed forces, except by isolated groups and individuals. However, almost simultaneously, two non-profit organizations sprang up and made it



their job to co-ordinate to some extent the work of getting records and phonographs to the men of the armed forces. One of these two groups, *Records for Our Fighting Men, Inc.* (30 Rockefeller Plaza, New York City), conducted during the summer of 1942 a national record scrap collection with the cooperation of the American Legion Auxiliary. Their idea is to sell this scrap to the major record companies at the current price of 2½ cents per disc and to use these funds for buying libraries of popular and classical records, as well as machines to play them on, for service camps throughout the nation.

On a smaller scale, but more specialized and speedy in character is the work of a group called *Armed Forces Master Records, Inc.* (Time & Life Bldg., Rockefeller Center, New York City). This organization, brainchild of Harry Futterman, an incorrigible record enthusiast, has set itself the goal of supplying every Army, Navy, and Marine post in the country with basic library units of 100 brand-new *symphonic* records each. Individuals or groups wishing to contribute have the option of making up their own record lists or of leaving the choice of repertoire up to an advisory committee consisting of Harry Futterman, R. D. Darrell, Douglas Mackinnon and the writer. Each library unit costs the contributor about \$75 and is forwarded whenever possible to a camp of his own choice. In every case the library unit bears the name of the donor. A few of those who have already contributed record libraries via *Armed Forces Master Records, Inc.*, are Arturo Toscanini, Sir Thomas Beecham, the NBC Symphony Orchestra, and the Philharmonic-Symphony Orchestra of New York. In addition, official encouragement has been received from Dr. Harold L. Spivacke, of the Joint Army and Navy Committee for Welfare and Recreation.

The response of top-flight musicians, musical organizations, music schools, music lovers, and record buyers to the work of both these groups has been excellent, and the results are beginning to show themselves in no uncertain terms. However, it must be emphasized again and again that there is a *real demand* for both popular and classical recorded music as well as good phonographs among the men of our armed services. You who are music lovers and record enthusiasts can serve both your avocation and the morale of your country's fighting men by doing two things:

1. Search your home from cellar to attic for old records (jazz, acoustic . . . anything in fact except Columbia and Edison labels) and turn them over to your local record shop. This scrap will keep the new releases coming out.
2. If you want to make, or help to make a personal contribution of a 100-record library unit to an Army, Navy, or Marine post of your choice,

or want to join your friends, club, or union in doing so; write to Mr. Harry Futterman, c/o *Armed Forces Master Records, Inc.* (Time & Life Bldg., Rockefeller Center, New York City) and you will be supplied with full details.

*Symphonic Music*

## OUTSTANDING ORCHESTRAL RELEASES OF THE YEAR:

Constant Lambert's delightful ballet-suite, *The Prospect Before Us*, arranged from the symphonies of the 18th century English composer, William Boyce (Victor M-857); a superb reading of Brahms' Second Symphony by the late-great Felix Weingartner (Columbia M-493); Beecham's extraordinary revelation of Chabrier's sparkling *Espana Rapsodie* (Columbia 71250); a long-awaited adequate recording of Debussy's *Ibéria* by Reiner and the Pittsburgh Symphony (Columbia M-491); two topflight versions of the Franck Symphony by Monteux (Victor M-840) and Beecham (Columbia M-479); definitive performances of Mozart's *Prague* Symphony by Beecham (Columbia M-509) and of Strauss' *Don Juan* and *Don Quixote* by Reiner (Columbia X-190 and M-506); first recordings of Dvořák's First Symphony (Czech Philharmonic—Talich; Victor M-874), Enesco's *Roumanian Rhapsody No. 2* (National Symphony—Kindler, Victor M-830), Haydn's Symphony No. 96 (Vienna Philharmonic—Walter; Victor M-885), Hindemith's great *Mathis der Maler* Symphony (Philadelphia Orchestra—Ormandy—Victor M-854), the *Dances from Galanta* by Kodaly (Boston Pops—Fiedler; Victor M-834); Loeffler's *Pagan Poem* (Eastman-Rochester Symphony—Hanson; Victor M-876); *American Festival Overture* by the brilliant young American, William Schuman (National Symphony—Kindler; Victor 18511), Samuel Barber's beautiful adagio for strings (Toscanini, NBC Symphony, Victor 11-8287), Shostakovich's thought-provoking Sixth Symphony (Philadelphia Orchestra—Stokowski; Victor M-867), and the long-awaited *Theme and Variations* from Tchaikovsky's Suite No. 3 for Orchestra (N. Y. Philharmonic-Symphony—Barbirolli; Columbia X-226); topnotch up-to-date recordings of D'Indy's lovely Symphony *On a French Mountain Air* (San Francisco Symphony—Monteux; Victor M-913), Mendelssohn's *Midsummer Night's Dream* Music (Cleveland Orchestra—Rodzinski; Columbia M-504), Ravel's *La Valse* (San Francisco Symphony—Monteux; Victor M-820), the Fifth Symphony (Cleveland Orchestra—Rodzinski; Columbia M-514) and *Tapiola* (Boston Symphony—Koussevitzky; Victor M-848) by Sibelius, and the poetic, deeply moving *London* Symphony by the modern English master, Ralph Vaughan-Williams (Victor M-916).

## IMPORTANT ORCHESTRAL RECORDS DELETED FROM THE CATALOGS:

Outstanding interpretations by Mengelberg of Brahms' Third Symphony (Columbia M-181) and *Academic Festival Overture* (Columbia X-42), as well as Strauss' *Ein Heldenleben* (Victor M-44); Monteux's brilliant reading of Berlioz' *Symphonie Fantastique* (Victor M-111) and Coates' fine version of Tchaikovsky's *Polish* Symphony (Victor M-166); the best available interpretations of the *Enigma* Variations by Elgar (Halle Orchestra—Harty; Co-

lumbia M-165), Sibelius' tone poem *Pohjola's Daughter* (London Symphony—Kajanus; Victor M-333), and Strauss' *Death and Transfiguration* (London Symphony—Coates; Victor G-11).

## *Arensky*

### VARIATIONS ON A THEME BY TCHAIKOVSKY, OP. 35A

*Fabien Sevitzky, Philadelphia Chamber String Sinfonietta*

Victor M-896      \$2.50

Arensky's lovely set of variations for string orchestra on Tchaikovsky's song, *Christ Had a Garden*, has been available for some time in a recorded performance by Frank Black and the NBC String Symphony (Victor 12096-7 in M-390). This new version by Sevitzky and his fine ensemble has much to recommend it in the way of fine recording (infinitely superior to Mr. Black's acoustically "dead" studio), but the same can't be said for the interpretation, which is somewhat on the sluggish side. So if it is spirit you want, get the Black recording; if it is opulent tonal perfection, you'll find the present new set more than adequate for your needs.

## *Bach, K. P. E.*

### CONCERTO IN D FOR ORCHESTRA (arr. Steinberg)

*Serge Koussevitzky, Boston Symphony Orchestra*

Victor M-559      \$2.50

(arr. H. Casadesus)

*Ben Stad, American Society of Ancient Instruments*

Victor 1714-5, 7260      \$2.50

Through a bad oversight on the part of the writer, this splendid piece of music by Karl Philip Emmanuel

Bach was omitted from earlier editions of *The Record Book*. It is said to have been discovered by the eminent French musical scholar, Henri Casadesus, and arranged by him for viol ensemble. It is this version which is played by Ben Stad and his group. However, it is the arrangement for strings and winds by the Russian composer, Maximilian Steinberg, that has won the work favor with modern concert audiences. Long famous for his performances of this magnificently full-blooded music, Koussevitzky lavishes loving care on its recorded performance, particularly the beautiful elegaic slow movement. The strings of the Boston Symphony have never been heard to better advantage on discs. In short, this set is an emphatic "must" for your library.

## *Barber*

### ADAGIO FOR STRINGS

*Arturo Toscanini, NBC Symphony Orch.*

Victor 11-8287      \$1.00

Originally the slow movement of a String Quartet in B Minor, this *Adagio* by the gifted young American composer, Samuel Barber, has achieved great popularity in concert performance. The reasons are obvious on first hearing, for it is music of great lyric intensity and sincere feeling. As might be expected Toscanini gives it everything he's got (which is plenty!) and is backed up by superb playing and fine recording. Put this single down as a "must."

*Beethoven*

SYMPHONY NO. 5 IN C MINOR,  
OP. 67

*Bruno Walter, Philharmonic-Symphony Orchestra of New York*

Columbia Set M-498 \$4.50

The perennial Beethoven Fifth is with us once more, but in these times it has gained added meaning in the light of the fateful V for Victory motto with which it opens. It is a pleasure to report that this latest recording is not "just another duplication." Almost every great conductor of our day has had a go at this music on records . . . Toscanini (Victor M-640), Koussevitzky (Victor M-245), Stokowski (Columbia M-451), Weingartner (Columbia M-245), and Furtwängler (Victor M-426). Of these sets, the ones by Stokowski and Koussevitzky may be considered more or less out-of-the-running on interpretative grounds . . . which still leaves four recordings to choose from depending on one's personal taste. Classicists will lean toward the staid and conservative reading of Weingartner; Romanticists will snap up the opulently recorded Furtwängler version; while lovers of the heroic will stand by Toscanini's heaven-storming interpretation even though it suffers from NBC Studio 8-H acoustics.

This latest Bruno Walter reading represents just about an A-1 compromise between the three extremes noted above. There is plenty of sound and fury in the first and last movements; the slow movement glows with Walter's warmly romantic approach; while throughout the performance there is an avoidance of sensationalism on the one hand and pedantry on the other. As a record-

ing this set is one of the best domestic jobs Columbia has done.

SYMPHONY NO. 8 IN F MAJOR,  
OP. 93

*Arturo Toscanini, NBC Symphony Orchestra*

Victor M-908 \$3.50

*Bruno Walter, Philharmonic-Symphony Orchestra of N. Y.*

Columbia M-525 \$3.50

Beethoven's "little Symphony in F" is one of his most truly delightful creations, and unjustifiably neglected in favor of its odd-numbered fellows. Here, more than anywhere else in Beethoven's music, is that indefinable Viennese quality . . . *Gemütlichkeit!* Unfortunately, it is this very spirit, abundantly present in Bruno Walter's superbly recorded performance, that is missing in Toscanini's reading with the NBC Symphony; and on top of that his recording suffers from a bad case of NBC Studio 8-H acoustics. The *Maestro's* performance is a marvel of rhythmic precision and orchestral dynamics, but it better fits such scores as the *Eroica*, Fifth, Seventh, or Ninth Symphonies. Of the earlier recordings of the Eighth, Weingartner's (Columbia M-292) was most Viennese in spirit but suffers from the excess room resonance of the Vienna *Singakademie*; while Koussevitzky's version (Victor M-336) is a strictly virtuoso performance.

*Benjamin*

OVERTURE TO AN ITALIAN  
COMEDY

*Frederick Stock, Chicago Symphony Orchestra*

Victor 11-8157 \$1.00

## Benjamin (Continued)

Arthur Benjamin (b. Sydney, September 18, 1893) is one of the best-known Australian pianists and composers, having occupied the professorship of piano at both the Sydney State Conservatory and the Royal College of Music in London.

His *Overture to an Italian Comedy* is charming, well-fashioned music, and it is given a first-rated recorded performance by Frederick Stock and his men. If you're in need of some good light music for your library, this disc is a fine choice.

## Berlioz

### CARNIVAL ROMAIN OVERTURE, OP. 9

John Barbirolli, *Philharmonic-Symphony Orchestra of New York*  
Columbia 11670-D \$1.00

Here is a prime example of useless duplication of an adequately-recorded standard work. Barbirolli's spiritless performance in no way matches the superbly polished Beecham reading (Columbia 68921-D) or even the brashly enthusiastic playing of Fiedler and the Boston Pops Orchestra (Victor 12135); nor is the situation improved any by Columbia's rather muddy recording job.

### SYMPHONIE FANTASTIQUE, OP. 14

Artur Rodzinski, *Cleveland Orchestra*  
Columbia M-488 \$6.50

Since the discontinuance of the great Monteux interpretation (Victor M-111) of this landmark of mu-

sical romanticism, a definitive recorded version of the *Symphonie Fantastique* has been badly needed. The old Columbia set by Meyrowitz and the Paris Symphony (M-267) was a good reading but no masterpiece of fine recording; while Bruno Walter's superbly recorded performance with the Paris Conservatory Orchestra (Victor M-662) was lacking in excitement.

Rodzinski does not give the perfect reading of Berlioz's score, but it has drive and spirit, and for the most part is well-recorded. On the whole . . . the best available *Fantastique* on discs.

## Berners

### THE TRIUMPH OF NEPTUNE

Sir Thomas Beecham, *London Philharmonic Orchestra, with Robert Alva (Baritone)*

Columbia X-92 \$2.50

Lord Berners (born Gerald Hugh Tyrwhitt-Wilson, 1883) is a diplomat by profession, but as a musician he is an irrepressible wit . . . the equal of Satie, Walton, and Shostakovich at their most richly satirical. Thoroughly representative of Berners' talents is this ballet, *The Triumph of Neptune*. Written to a book by Sacheverell Sitwell, the music describes the amusing adventures of a sailor and journalist who visit a quaintly mid-Victorian Fairyland. The episodes recorded here include a *Schottische*, *Hornpipe*, *Polka* (blended with an hilariously funny snatch of *The Last Rose of Summer!*), *Harlequinade*, *Dance of the Fairy Princesses*, *Sunday Morning*, and *Apotheosis*. Beech-

am's performance is tops and flawlessly recorded. If you enjoy humor with your music, you should make a point of owning this set.

## Boyce

### THE PROSPECT BEFORE US (Ballet Suite—arr. Constant Lambert)

Constant Lambert, Sadler's Wells Orchestra

Victor M-857 \$3.50

Some readers of *The Record Book* will remember the writer's enthusiastic account of the Eight Symphonies of William Boyce as arranged by the young British composer, Constant Lambert, and recorded by the now defunct Timely Records Co. with Max Goberman and his New York Sinfonietta (Timely Set 1-K). Boyce (1710-1779) is best-known for his church anthems, and it was only through the efforts of Mr. Lambert that his eight short, but very charming symphonies were successfully revived.

*The Prospect Before Us* contains most of the best music from these symphonies arranged into a delightful and tuneful ballet suite, and conducted on these discs with infectious verve and precision by Mr. Lambert. The recording is first-rate, which makes this set a fine buy for those who own such outstanding Beecham arrangements from the Handel operas as *The Origin of Design* (Columbia 68156-D) and *The Faithful Shepherd* (Columbia M-458), or Tommasini's ballet-suite based on Scarlatti sonatas, *The Good-Humored Ladies* (Victor M-512).

## Brahms

### HUNGARIAN DANCES NOS. 1 IN G MINOR, 3 IN F MAJOR, & 7 IN A MINOR

Fabien Seivitzky, Indianapolis Symphony Orchestra

Victor 11-8223 \$1.00

This record brings us first domestic orchestra versions of Dances Nos. 3 and 7. No. 1 has been recorded previously in Stokowski's melodramatic arrangement (Victor 1765). The performances here are competent, but no more than that, and the same goes for the recording.

### SYMPHONY NO. 1 IN C MINOR, OP. 68

Arturo Toscanini, NBC Symphony Orchestra

Victor M-875 \$5.50

For a good many years we have been waiting for *the* recording of the First and most popular of the Brahms symphonies, or at least a worthy successor to Stokowski's magnificent performance of 15 years ago on Victor M-15 (now withdrawn). Stokowski failed to duplicate his triumph in Victor M-301, giving us instead a badly over-inflated reading. A subsequent interpretation by Bruno Walter and the Vienna Philharmonic (Victor M-470) was weak in conception and none too well recorded. This left us only the fine-grained orthodox performance of Weingartner to choose from, but the recording has shown its age for some time.

With this competition, Toscanini and the NBC Symphony should have been a sure bet to sweep the field as

*Brahms (Continued)*

far as the Brahms' First Symphony was concerned. While it must be conceded that the eminent Italian evokes a magnificent performance from the orchestra and has the benefit of Carnegie Hall acoustics instead of NBC's "dead" Studio 8-H, there is still room for a definitive recorded version of this Brahms Symphony. For my taste Toscanini's reading is too frenetic and overwrought, lacking in the Viennese warmth of Weingartner; however this impression may be due largely to Victor's harsh and over-brilliant recording.

SYMPHONY NO. 2 IN D MAJOR,  
OP. 73

*Felix Weingartner, London Symphony Orchestra*

Columbia M-493 \$5.50

All the truly Brahmsian qualities that were lacking in Toscanini's reading of the Brahms First Symphony (reviewed above) are present in this beautiful performance of the D Major work by Felix Weingartner. It is such recordings as this that make us realize all too well what a loss music suffered when this eminent conductor died in May of 1942 just before reaching his 79th year. While Weingartner's interpretation lacks some of the rhythmic tautness of Beecham's earlier performance (Columbia M-265), the superlative recording job by the British engineers gives it first place in preference to either the uninspired version by Barbirolli (Columbia M-412) or the heavily romantic reading by Ormandy (Victor M-694). All in all . . . a highly recommended set.

TRAGIC OVERTURE, OP. 81

*Frederick Stock, Chicago Symphony Orchestra*

Columbia X-214 \$2.50

Stock and the Chicago Symphony don't suffer from lack of stern competition in their new version of Brahms' great *Tragic Overture*; for there is the brilliant, though overwrought, Toscanini performance (Victor 15388-9) and the broad, well-balanced reading by Beecham (Columbia X-85). Stock's interpretation is rhythmically taut and beautifully played, even if it fails to touch the depths or heights. The recording job is one of Columbia's best.

VARIATIONS ON A THEME BY  
HAYDN, OP. 56A

*Dimitri Mitropoulos, Minneapolis Symphony Orchestra*

Columbia X-225 \$2.50

With Toscanini's superlative performance (Victor M-355) and an excellent recording by Weingartner (Columbia X-125) to choose from, Columbia has seen fit to give us a far inferior duplication of this popular Brahms work. Mitropoulos' reading is exaggerated, to say the least, and Columbia's recording leaves something to be desired with regard to refinement and warmth.

*Chabrier*

ESPAÑA RAPSDIE

*Sir Thomas Beecham, London Philharmonic Orchestra*

Columbia 71250-D \$1.00

Columbia's recording engineers (and Victor's too, for that matter)



could afford to take a few lessons from their British compatriots on how to keep from confusing brilliance and mere noise. Here, indeed, is *the last word* in orchestral recording, comparable only to such other notable Beecham achievements as the Bizet's *Carmen* Suite (Columbia X-144), Grieg's *Peer Gynt* Suite No. 1 (Columbia X-180), and the Mozart *Linz* (Columbia M-387) and *Haffner* (Columbia M-399) symphonies. With Beecham's gift for breathing new life into the most hackneyed music, this disc can be characterized only in one brief phrase . . . *utter perfection!*

### Chadwick

NOËL (No. 2 from *Symphonic Sketches*)

Hans Kindler, *National Symphony Orchestra*

Victor 18274 \$1.00

The first number from the *Symphonic Sketches* by the New England composer, George W. Chadwick, is the popular *Jubilee* (Victor 15656). In contrast to the uproarious high spirits of that work, *Noël* is a tenderly lyric piece in conservative idiom. Excellently played and recorded by Mr. Kindler and his men, it is hoped that Victor will see fit to complete the set of Chadwick's *Symphonic Sketches* by issuing the final number, *A Vagrom Ballad*.

### Corelli

SUITE FOR STRINGS (arr. Kindler)

Hans Kindler, *National Symphony Orchestra*

Victor 11-8111 \$1.00

This is the same lovely Suite for Strings recorded a good many years ago (presumably in the arrangement by Ettore Pinelli) by the Madrid Symphony Orchestra under the baton of Enrique Fernandez-Arbo (Columbia 68811-D). Consisting of a *Sarabande*, *Gigue*, and *Bandinerie*, this music has long been one of the gems of the gramophonic literature, but badly in need of up-to-date recording. The latter goal has been accomplished excellently on this new disc, but Kindler's weighty, almost Stokowskian, performance still leave the old Madrid performance as first choice for those who want Corelli's music played in truly authentic style.

### Creston

SYMPHONY, OP. 20: SCHERZO

Leopold Stokowski, *All American Orchestra*

Columbia 11713-D \$1.00

Paul Creston (b. 1906) is one of the better known young American composers. However, this music is hardly one of his most inspired efforts, despite a spirited performance by Stokowski and his orchestra. The recording sounds as though it had been made in a very "dead" studio.

### Debussy

IBÉRIA (No. 2 of *Images*)

Fritz Reiner, *Pittsburgh Symphony Orchestra*

Columbia M-491 \$3.50

For years now we have waited for an adequate recorded version of Debussy's masterful evocation of Spain,

*Debussy (Continued)*

and at last we have it! Previously we had only a beautifully recorded but routine reading by Barbirolli (Victor M-460) and an excellent but ancient recording by Coppola (Victor G-10, Withdrawn). Fortunately this set by Reiner and the Pittsburgh Symphony has the virtues of a first-rate and enormously vital interpretation under Dr. Reiner's capable baton, plus some of Columbia's best recording yet. As an example, we suggest you try side 5, keeping a close ear on the beautiful clarity of the orchestral percussion section. It goes without saying that this album is a topflight investment for Debussy fans.

*Dubensky*

STEPHEN FOSTER (*Theme, Variations, & Finale*)

FUGUE FOR EIGHTEEN VIOLINS

*Fabien Sevitzyky, Indianapolis Symphony Orchestra*

Victor M-912 \$2.50

Arcady Dubensky, Russian-American violinist of the New York Philharmonic-Symphony Orchestra, has done Stephen Foster no good turn by decking him out in symphonic attire. To my ears it all sounds like movie palace music with a little Tchaikovsky thrown in for good measure. Far more interesting musically is Mr. Dubensky's own Fugue for Eighteen Violins, which could do with a more spirited performance than it gets here. The best that can be said for this set is that Mr. Sevitzyky's men play competently and are excellently recorded.

*Dukas*

THE SORCERER'S APPRENTICE

*Dimitri Mitropoulos, Minneapolis Symphony Orchestra*

Columbia X-212 \$2.50

Mitropoulos gives a high-powered performance of Dukas' popular favorite, descriptive of Goethe's luckless apprentice and his delusions of grandeur, but it is not helped to any degree by Columbia's lusterless and coarse recording. Stokowski (Victor M-717) still remains the best choice for those who demand the most brilliant modern recording; while Toscanini's old disc with the New York Philharmonic-Symphony (Victor 7021) furnishes the most excitement.

*Dvořák*

SLAVONIC DANCES NOS. 1 IN C MAJOR, 3 IN D MAJOR

*Dimitri Mitropoulos, Minneapolis Symphony Orchestra*

Columbia 11645-D

Mitropoulos and his men give a high-powered account of two of the most popular Slavonic Dances, aided and abetted by excellent recording. For those unable to afford the complete set of these dances by the unsurpassable Czech Philharmonic (Victor M-310 & 345), this makes a first-rate single disc.

SYMPHONY NO. 1 IN D MAJOR, OP. 60

*Czech Philharmonic Orchestra—Václav Talich*

Victor M-874 \$5.50

Although this symphony was published as the first essay in that form by the Bohemian master, it is actually the fifth of nine similar works (the composer viewed his four previous efforts as youthful indiscretions). In short, this D Major Symphony represents Dvořák at the height of his powers as a composer . . . and what a splendid piece it is, bubbling over with a Schubertian wealth of melody. As in the Second Symphony in D Minor (Victor M-663), there are Brahmsian echoes here and there, but the scherzo (based on the rhythm of the *Furiant*) could have come from none but Dvořák.

The performance and recording are on the same high level as all the previous Czech Philharmonic releases, and we can only hope and pray that this outstanding contribution to the literature of the phonograph will not be the last musical memento of this great orchestra in its happier days of freedom.

SYMPHONY NO. 5 IN E MINOR,  
OP. 95 ("From the New World")

*Jose Iturbi, Rochester Philharmonic Orchestra*

Victor M-899 \$5.50

With the outstanding Czech Philharmonic version (Victor M-469) of this celebrated work available, as well as two fine performances by Stokowski (Victor M-273; Columbia M-416), a new recording could scarcely be deemed necessary except from a Toscanini who could be counted on for a great reading. As it is, Mr. Iturbi is not in a class with the *Maestro*, so what we receive in this new set is a competent run-through, whose major recommendation for prospective purchasers is Victor's excellent recording.

*Enesco*

ROUMANIAN RHAPSODIES NOS.  
1 IN A MAJOR, 2 IN D MAJOR,  
OP. 11

*Eugene Ormandy, Philadelphia Orchestra*

*Hans Kindler, National Symphony Orchestra*

Victor M-830 \$2.50

Replacing an earlier complete version of the popular *Roumanian Rhapsody* No. 1, Ormandy and the Philadelphia Orchestra give us a brilliant up-to-date recording, though slightly cut. This leaves only the good but not as spirited reading by Stock and the Chicago Symphony (Columbia X-203) for those who want the complete score on discs.

But the major interest of this album is a first recording of Enesco's lesser-known *Roumanian Rhapsody* No. 2 in D by Kindler and the National Symphony Orchestra of Washington, D.C. This is music of less obvious appeal than its predecessor, but far richer in poetic content. Few will easily forget the lovely melody with which this work opens. Performance and recording are first-rate.

*Elgar*

POMP AND CIRCUMSTANCE  
MARCHES, OP. 39: NO. 1 IN D  
MAJOR, NO. 2 IN A MINOR, NO.  
3 IN C MINOR, NO. 4 IN G  
MAJOR

*Sir Ernest MacMillan, Toronto Symphony Orchestra*

Victor M-911 \$2.50

At present only the very popular First and Fourth of these marches are

## Elgar (Continued)

available in up-to-date recordings. This new set includes in addition Nos. 2 and 3, which are by far the most interesting and suffer less from imperialist bombast. Needless to say, Sir Ernest MacMillan leads his men in a rousing performance, powerfully recorded.

## Foster

OH SUSANNAH! (arr. Alan Shulman)

Arthur Fiedler, Boston Pops Orch.

Victor 4569 \$ .75

In contrast to the usual movie palace arrangements of Stephen Foster's songs, this *fugato* version of *Oh Susannah* is thoroughly delightful in every respect . . . free both from sticky sentiment and mere cleverness. Playing and recording here are tops.

## Franck

SYMPHONY IN D MINOR

Sir Thomas Beecham, London Philharmonic Orch.

Columbia M-479 \$5.50

Pierre Monteux, San Francisco Symphony Orch.

Victor M-840 \$5.50

At long last, we get not *one* adequate recorded version of the popular Franck Symphony . . . but two performances that are not likely to be surpassed for years to come. Both the old Stokowski reading (Victor M-300) and the more recent one by Mitropoulos (Columbia M-436) were overdramatic in the extreme.

The choice between these two latest sets by Beecham and Monteux is not an easy one. Both recording jobs are splendid . . . Monteux's being the more opulent, while Beecham's is beautifully refined. The same comment applies in substance to their respective interpretations. Monteux gives Franck's musical rhetoric free rein, though never letting it descend to mere bombast. Beecham, on the other hand, is comparatively restrained in his treatment, stressing the music's melodic line rather than its dynamic qualities. In short, your own taste is your best guide in choosing between these two superb performances.

## Glazounov

CARNEVAL OVERTURE, OP. 45

Frederick Stock, Chicago Symphony Orch.

Columbia 11771-D \$1.00

This is a conventional but brilliant concert piece, somewhat better musically than the *Overture on Greek Themes* noted elsewhere. Really interesting and outstanding in its way is the fine lyric episode for organ and orchestra that opens side 2 of this disc. Stock and his men turn in one of their finest performances to date, and are magnificently recorded.

OVERTURE NO. 1 ON GREEK THEMES, OP. 3

Dimitri Mitropoulos, Minneapolis Symphony Orch.

Columbia X-228 \$2.50

Despite the appropriate choice of an interpreter of this early work by Alexander Glazounov, the music lacks

fire and distinction. This certainly is not the fault of either Mitropoulos or his men, who deliver a fine performance and are well recorded. It is rather because Glazounov's melodies and his treatment of them seem pale and stodgy compared to the brilliant nationalistic creations in similar style by Rimsky-Korsakov, Glinka, Dvořák, or Enesco.

### *Glière*

SYMPHONY NO. 3 IN B MINOR,  
OP. 42 ("*Ilya Mourometz*")

*Leopold Stokowski, Philadelphia Orch.*

Victor M-841 \$6.50

(*Scherzo only*)

*Frederick Stock, Chicago Symphony Orch.*

Columbia 11697-D \$1.00

Reinhold Glière (b. 1875) is one of the most distinguished living composers of Soviet Russia, and is best-known for his rousing *Sailor's Dance* from the ballet, *The Red Poppy* (Victor 1875).

Glière's *Ilya Mourometz* Symphony, written prior to the Bolshevik Revolution, is a program piece narrating the career of the legendary Ukrainian folk-hero of that name. Naturally there are in the music echoes of such Russian nationalist masters as Moussorgsky, Rimsky-Korsakov, and Borodin. But even more prominent is the influence of Wagner, particularly in the use of the brass and in the overwhelming power of the orchestral climaxes. If you like music of this type, you'll respond enthusiastically to Stokowski's resplendent performance. However, if you are a classicist by temperament, you'll find Glière's

music so much bombast . . . quite unconvincing despite its lavish orchestration and Stokowski's devoted efforts to give it life of its own.

Dr. Stock's performance of the *Scherzo* (cut in the "complete" Stokowski version) is first-rate in every respect and is well recorded.

### *Gould*

LATIN-AMERICAN SYMPHONETTE: GUARACHO

*Leopold Stokowski, All American Orchestra*

Columbia 11713-D \$1.00

One of Morton Gould's most enjoyable creations, expertly played by Stokowski and his orchestra of young people. Aside from the "dead" studio, this is one of their more fortunate recordings.

### *Grieg*

PEER GYNT SUITE NO. 1

*Eugene Goossens, London Philharmonic Orch.*

Victor M-404 \$2.50

Victor has replaced the old Barbirolli version of this familiar music with Eugene Goossens' musicianly and sensitive performance. However, even those virtues can't compare with Beecham's outstanding job with the same orchestra for Columbia (X-180).

PEER GYNT SUITE NO. 2

*Fabien Sevitzky, Indianapolis Symphony Orch.*

Victor M-902 \$2.50

## Grieg (Continued)

An up-to-date recording of the *Peer Gynt* Suite No. 2 has been badly needed for some time, and it is a pleasure to say that Mr. Sevitzy and his men fulfill that need admirably in this set both as to playing and recording. Included in this set are *Ingrid's Lament*, the *Arabian Dance*, the *Return of Peer Gynt* and an orchestral arrangement of *Solvejg's Cradle Song*.

SIGURD JORSALFAR (*Incidental Music*): IN THE KING'S HALL;  
BORGHILD'S DREAM

Fabien Sevitzy, Indianapolis Symphony Orch.

Victor 18291 \$1.00

It is good to hear other excerpts from this incidental music besides the hackneyed *Homage March* (Victor 36317), for they show us once again Grieg's fine dramatic instinct and his unerring lyric sense. Performance and recording here are first-rate.

## Haydn

SYMPHONY NO. 96 IN D

Bruno Walter, Vienna Philharmonic Orch.

Victor M-885 \$3.50

The recording of this, the sixth of Haydn's Salomon symphonies, makes available for the enterprising collector the entire set of twelve masterpieces which the great Viennese symphonist wrote for his English impresario (Nos. 95 in C Minor, Decca 25598-9 and 103 in E-flat, Columbia M-221 have just been withdrawn but

can still be gotten from some dealers' stocks).

Like the other Salomon symphonies of Haydn, this one abounds in delightful melodies and that tender humanity associated with his later works. High point of this particular work is the charming oboe solo in the *Trio* of the *Minuet*. The performance as a whole ranks as one of the finest artistic achievements of Bruno Walter and the Vienna Philharmonic.

## Hindemith

MATHIS DER MALER (*"Mathias the Painter"*)

Eugene Ormandy, Philadelphia Orch.

Victor M-854 \$3.50

After years of patient waiting, we finally get a domestic recording of one of the outstanding orchestral masterpieces of our generation . . . Paul Hindemith's symphonic evocation of the three Isenheim Altarpieces painted by the 16th century German artist, Mathias Grünewald. Composed in 1934 on the basis of the instrumental interludes for his opera of the same name, Hindemith has entitled his three movements, *Angelic Concert*, *Entombment*, and *The Temptation of St. Anthony*.

The music itself is in Hindemith's mature neo-classical style . . . at times eloquently dramatic, at other moments lonely and austere. Always it is human and alive, completely free from the pedantry that mars the music of so many contemporary composers who have sought their way out of an artistic dilemma via "streamlined" imitations of Bach and Handel. The first movement with its richly ornamented chorale theme captures for us the graceful and decorative

aspect of renaissance German art with its Gothic heritage. The slow movement, *Entombment*, is quasi-Bachian in character, and one of the most profoundly moving of Hindemith's musical creations. In *The Temptation of St. Anthony*, the composer allows his harmonic and orchestral imagination free rein in exactly the same manner as the painters, Breughel and Grünewald, did in their great "Temptation" scenes, or the unknown artists who created the fantastic gargoyles and monsters that stare from the peaks of Europe's Gothic cathedrals. The Symphony ends with a thrilling proclamation of spiritual triumph over the forces of evil.

Such is the nature of Hindemith's brilliant masterpiece. The recorded performance by Ormandy and the Philadelphia Orchestra is superb in every respect, even if it does not touch the profound depths of the slow movement. This set is a "must" for every representative record library of contemporary music.

### *D'Indy*

#### SYMPHONY ON A FRENCH MOUNTAIN AIR, OP. 25

*Pierre Monteux, San Francisco Orch., with Maxim Shapiro (Piano)*

Victor M-913 \$3.50

The author has always been a strong admirer of this lovely work by Franck's most illustrious pupil, Vincent D'Indy. Like his master's work in the same form, this Symphony on a French Mountain Air is in cyclical form . . . the *Air* appearing at the start and assuming various guises during the course of the music's three movements. Though much of D'Indy's

music is said to be "cerebral," one would never guess it from the warm melodies of this sun-drenched score. The piano, by the way, is used by the composer not in an exhibitionistic solo role but as an integral part of the orchestral fabric.

The only previous recorded version of D'Indy's *Symphonie Cévenole* was by Paul Paray and the Concerts Colonne Orchestra with Marguerite Long at the piano (Columbia M-211), a fine performance but recording which is only fair by modern standards. The present new version by Monteux is superb in every respect (particularly balance between piano and orchestra), except for a few "slips" in the orchestra (notably the late solo clarinet entrance at the very beginning of the finale).

### *Ippolitov-Ivanov*

#### CAUCASIAN SKETCHES: MARCH OF THE SARDAR

*Frederick Stock, Chicago Symphony Orch.*

Columbia 11738-D \$1.00

A first-rate job on this, the most popular excerpt from Ippolitov-Ivanov's colorful orchestral suite. It is rather a shame that Columbia did not see fit to record the entire work under Dr. Stock's expert direction.

### *Järnefelt*

#### PRAELUDIUM; BERCEUSE

*Barbirolli, Chamber Orchestra*

Victor 4320

*(Praeludium only)*

*Rodzinski, Cleveland Orch.*

Columbia 11855-D in M-514

*Järnefelt (Continued)*

Barbirolli turns in a competent performance of these two familiar *morceaux* by Armas Järnefelt (brother-in-law of Jean Sibelius) and is well recorded. Rodzinski's version of the *Prælude* benefits by more recent recording and livelier playing, but can be had only as the odd-side of Sibelius' Fifth Symphony (Set M-514).

*Kallinikov*

## SYMPHONY NO. 1 IN G MINOR

*Fabien Sevitzky, Indianapolis Symphony Orch.*

Victor M-827 \$4.50

Like Guillaume Lekeu and Charles Tomlinson Griffes, Basil Sergeivich Kallinikov belongs to that company of gifted composers who died before reaching full artistic maturity. Born 1866 at Voina, Kallinikov was a brilliant student at the Music School of the Moscow Philharmonic Society. Later he became assistant conductor of the Italian opera in that city. Poverty brought on tuberculosis, and the composer spent the remainder of his short life in the Crimea, where he died in 1901.

Kallinikov's First Symphony, while not a profound masterpiece, is healthy, invigorating music, lyrical rather than dramatic in character. While many of the melodies have a distinctly Russian folk flavor, the work as a whole is cosmopolitan rather than nationalistic. Mr. Sevitzky and his men do a fine job with the music and receive excellent recording from the Victor engineers. If you want some very pleasant listening in a not too heavy vein, this is a good set to have in your library.

*Kern*

MARK TWAIN (*Portrait for Orchestra*)

*Andre Kostelanetz and his Orchestra*  
Columbia X-227 \$2.50

After achieving a considerable degree of success in the symphonic field with his *Scenario on Themes from Show Boat*, Jerome Kern has tried to repeat with this four-movement portrait of *Mark Twain* commissioned by Mr. Kostelanetz. Unfortunately, Kern has disappointed us here. There were moments in the *Show Boat Scenario* where the music was so over-dressed that only the worth of the tunes themselves saved the situation. The same is the case with *Mark Twain*, except that few if any of the melodies are in the same class with those from *Show Boat*. In short, *Mark Twain* is dull listening . . . this despite much care lavished upon it both by Mr. Kostelanetz and Columbia's recording engineers.

SHOW BOAT (*Scenario for Orchestra*)

*Artur Rodzinski, Cleveland Orch.*  
Columbia M-495 \$3.50

*Werner Janssen, Janssen Symphony Orch. of Los Angeles*  
Victor M-906 \$3.50

At the suggestion of Artur Rodzinski, Jerome Kern took the finest music of his great creation, *Show Boat*, and wove it into a Stokowskian "symphonic synthesis" which he called more fittingly a "scenario for orchestra." On the whole the job was first-rate . . . though there are moments when one feels that certain tunes are



over-dressed or that the music is a bit long for its subject.

As between Janssen and Rodzinski, the choice seems to lie pretty definitely with the latter. Janssen gets the music off to a brilliant start but tires in the stretch. Rodzinski, despite somewhat less clear recording, lavishes much more care on the score and with far better results artistically.

## Kodály

### DANCES FROM GALANTA (1934)

Arthur Fiedler, *Boston Pops Orch.*

Victor M-834 \$2.50

Based on folk music played during the 18th century by "several Gypsies from Galanta," the modern Hungarian master, Zoltan Kodály, has woven these dances into a continuous symphonic fabric composed for the 80th anniversary of the Budapest Philharmonic Society in 1934. Like the charming *Háry János Suite* (Victor M-197), this set makes delightful listening and featuring beautiful playing by Fiedler's men and first-rate recording. Now, how about a recording of Kodály's even better work in the same vein, the *Dances from Marossek*?

## Liszt

### MEPHISTO WALTZ

Koussevitzky, *Boston Symphony Orch.*

Victor M-870 \$2.50

Liszt's *Mephisto Waltz* was inspired by an episode from the poem, *Faust*, by the brilliant 19th century

Austrian poet, Nikolaus Lenau (vide also Richard Strauss' *Don Juan*). While the music is not nearly as convincing as the *Mephistopheles* section of the composer's *Faust Symphony* (Columbia M-272), it is virtuoso orchestral writing, and as such admirably suited to the brilliant gifts of Koussevitzky and his superb band. As might be expected this recording supersedes all previous disc versions of this work.

## Loeffler

### A PAGAN POEM, OP. 14

Howard Hanson, *Eastman-Rochester Symphony Orch. with Irene Gedney (Piano) & Richard Swingly (English Horn)*

Victor M-876 \$3.50

Thus far the eminent Alsatian-American composer, Charles Martin Loeffler (1861-1935), has been represented on discs only by his chamber music . . . notably the *Music for Four Stringed Instruments* (Victor M-543) and the *Two Rhapsodies for Piano, Viola, and Oboe* (Schirmer Set 10). Together these works revealed his sensitive lyric nature, as well as his penchant for Gregorian thematic material.

The *Pagan Poem* was written originally in 1901 as a chamber work, but after a series of revisions it emerged in its present form during the fall of 1907. Based on the eighth eclogue of Virgil, which tells of the Thessalian girl trying to recall her truant lover through the use of magic spells, Loeffler's score call for unusual orchestral effects . . . the use of solo English horn and piano as well as three off-stage trumpets. Despite many lovely moments in this music,

## Loeffler (Continued)

the writer must confess himself much less impressed than with the chamber music mentioned in the previous paragraph. There are countless suggestions of Franck and Debussy, and not a great deal of that distinctive quality associated with Loeffler's musical style beyond its beautiful orchestral coloring. However, much praise is due Dr. Hanson, his orchestra, and his soloists for their excellent performance, as well as to the Victor engineers for their accomplishment of a difficult technical assignment.

## McBride

### MEXICAN RHAPSODY

Arthur Fiedler, Boston Pops Orch.

Victor 13825 \$1.00

Robert McBride, whose saucy *Fugato on a Well-Known Theme* (Victor 4378) and Oboe Quintet (Victor 2159) have provided much delightful listening for disc devotees of modern American music, wrote his Mexican Rhapsody in 1934. Essentially it is a movie palace arrangement of popular Mexican tunes, and as such not in a class with Aaron Copland's brilliant achievement with the same sort of material, *El Salon Mexico* (Victor M-546). As a recording and playing job this disc ranks among the very best from the Boston Pops Orchestra.

## McDonald

### MINIATURE SUITE ("In the style of John Christopher Smith")

Arthur Fiedler's Sinfonietta

Victor M-609 \$2.00

Using the name of Handel's amanuensis as a "blind," Harl McDonald has given us here an exceedingly charming and fluent musical essay on 18th century style. Outstanding is the second movement with the unusual rhythmic quality of its main theme. Performance and recording are first-rate.

## Mendelssohn

### A MIDSUMMER NIGHT'S DREAM (Incidental Music): OVERTURE, SCHERZO, NOCTURNE, INTERMEZZO, WEDDING MARCH

Artur Rodzinski, Cleveland Orch.

Columbia M-504 \$4.50

A modern recording of this delightful music has been desperately needed for some years, particularly of the superb Overture. Dr. Rodzinski and Columbia have given us in this set the most extensive group of excerpts yet recorded of Mendelssohn's Shakespearean score, including a "first" of the little-known *Intermezzo*.

While Rodzinski's reading could stand a little more warmth, it is tops in every other respect, and is aided by one of Columbia's most brilliant recording jobs to-date.

## Mozart

### SYMPHONY NO. 25 IN G MINOR (K. 183)

John Barbirolli, N. Y. Philharmonic-Symphony Orch.

Columbia X-217 \$2.50

This startlingly powerful Mozart score has been recorded previously by Alfred Wallenstein's Sinfonietta (Columbia M-323). That was a fine performance but badly marred by "dead" studio recording, so that Mr.

Barbirolli had virtually a clear field for his newer interpretation. Unfortunately little praise can be accorded his work on these records. He has seen fit to make cuts in the score as well as to give us a reading lacking in that combined delicacy and fire that is so much the essence of Mozart. Nor has Columbia improved the situation any by its thin and muddy recording.

### SYMPHONY NO. 38 IN D ("Prague")

*Sir Thomas Beecham, London Philharmonic Orch.*

Columbia M-509      \$3.50

All the comments made on Barbirolli's Mozart performance above apply exactly in reverse to Sir Thomas Beecham's magnificent reading of the great *Prague* Symphony. One could scarcely ask for greater wealth of detail, more dynamic resiliency, and lovelier phrasing than that which Beecham gives us here. In addition, the recording is clear and well-balanced, lacking the heavy, over-resonant qualities that marred both the Stock (Columbia M-410) and Walter versions (Victor M-457). It goes without saying that Beecham's interpretation surpasses all previously available performances of the *Prague* Symphony on discs; and it should be added here that Mozartians can now obtain Beecham's readings of all of Mozart's last seven symphonies, in addition to the brilliant *Paris* Symphony (Columbia M-360) and the earlier No. 29 in A (Columbia M-333).

### THREE GERMAN DANCES (K. 605)

*Bruno Walter, Vienna Philharmonic Orch.*

Victor 4564      \$.75

The second and third dances of this set have been recorded before by Ormandy and the Minneapolis Symphony Orchestra (Victor 1723), but not with the charm and *Gemutlichkeit* imparted to them by Walter and the Vienna Philharmonic of happier days. Especially delightful is Dance No. 3 ("The Sleighride"). The music, of course, is minor Mozart, but as played here it provides an imperishable souvenir of the Viennese spirit that will one day come into its own again.

### *Prokofieff*

#### PETER AND THE WOLF, OP. 67

*Leopold Stokowski, All American Orch., with Basil Rathbone (Narrator)*

Columbia M-477      \$3.50

Prokofieff's delightful children's tale was superlatively recorded a few years ago by Koussevitzky and the Boston Symphony with Richard Hale as the narrator (Victor M-566). If you happen to be one of those who becomes annoyed at Hale's mock-pompousness, you'll probably find Basil Rathbone's more matter-of-fact approach to your liking. Beyond that, though, this new version of *Peter* has nothing to offer over the Koussevitzky set. Stokowski adds a few touches of his own to the music's phrasing and his orchestra plays well; but the effect of the whole performance is poor because of unbearably dull and wooden recording.

### *Ravel*

#### DAPHNIS ET CHLOE, SUITE NO. 2

*Artur Rodzinski, The Cleveland Orchestra*

Columbia X-230      \$2.50

## *Ravel (Continued)*

For years now, the Boston Symphony version of this score (Victor 7143-4) has had the field to itself, despite an ultra-brilliant recording of an uninspired performance by Ormandy and the Philadelphia Orchestra (Victor M-667). In this latest album, Rodzinski almost succeeds in matching the Koussevitzky tonal wizardry, but not quite. He is helped to no small extent by Columbia's excellent recording job. There's little doubt that Rodzinski's is the most satisfactory all 'round choice of this music on discs. However, don't make a final decision without giving at least one hearing to the Koussevitzky version, ancient though it may be.

### LE TOMBEAU DE COUPERIN

*Dimitri Mitropoulos, Mnineapolis  
Symphony Orch.*

Columbia X-222      \$2.00

The only other recorded orchestral version of this charming and nostalgic suite is an oldish one by Coppola and the Paris Conservatory Orchestra (Victor 12320-1), so it is to be regretted that Columbia failed to make a better choice of interpreter for a more up-to-date set. Mitropoulos and his men give a rather erratic account of music that by its very nature demands delicacy and finesse. The recording, too, is rather dry.

### LA VALSE

*Pierre Monteux, San Francisco Sym-  
phony Orch.*

Victor M-820      \$2.50

*Barbirolli, N. Y. Philharmonic-Sym-  
phony Orch.*

Columbia X-207      \$2.50

Along with the second *Daphnis et Chloe* Suite (Victor 7143-4 or M-667), *La Valse* ranks as Ravel's greatest orchestral masterpiece (see *The Record Book*, p. 93-94). Despite Koussevitzky's unforgettable reading for Victor more than 10 years ago (Victor 7413-4), the recording could hardly be called adequate by modern standards.

Although the San Francisco Symphony is hardly the equal of the great Boston organization, the sterling musicianship and Gallic verve of Pierre Monteux brings forth a fine performance of Ravel's macabre score, and beautifully recorded at that. Of Barbirolli's Columbia set it can only be said in this instance that "comparisons are odious."

## *Reger*

### VARIATIONS ON A THEME OF MOZART, OP. 132

*Karl Böhm, Saxonian State Orch.*

Victor M-821      \$4.50

Max Reger (1873-1916) was one of the most eminent as well as most prolific German composers of the era prior to World War I. His musical style is essentially allied to that of such post-romantic masters as Bruckner, Mahler, and Richard Strauss . . . with a goodly dose of Brahmsian counterpoint thrown in. Most of his scores have been found rather heavy for non-German consumption, with the exception of the *Variations* recorded here.

Let it be said at the start that this piece is a prodigious piece of musical workmanship. Using the celebrated slow-movement melody of Mozart's A Major Piano Sonata (K. 331) (Victor 11593-4), Reger builds up a set of eight

variations, the whole surmounted by a gigantic fugue. Incidentally, it should be noted that Mozart himself used his melody in variation-form in the above-mentioned piano sonata.

Admirable as Reger's musical erudition is, and for all the score's many fine moments, I find the music as a whole rather over-loaded. Has a theme so naive and ingenuous as that which Mozart has written here any right to be subjected to such an enormous weight of sheer musical notation, let alone a tremendous double fugue? However, everyone is entitled to his own musical taste. Suffice it to say that Karl Böhm and his orchestra give a superb performance and are very well recorded throughout.

### *Rimsky-Korsakov*

#### SCHEHERAZADE — SYMPHONIC SUITE, OP. 35

*Pierre Monteux, San Francisco Symphony Orch.*

Victor M-920     \$5.50

This set makes the fourth version of Rimsky-Korsakov's multi-colored suite which is currently available in the Victor and Columbia catalogs. We have Stokowski's mannered reading which failed to duplicate his superb performance on Victor M-23 (withdrawn), a routine version by Dorati and the London Philharmonic (Victor M-509), and a fine but rather hard-bitten performance by Rodzinski and the Cleveland Orchestra on Columbia M-398.

It's a pleasure to say that the new Monteux version has all of the virtues, and some to spare, of the earlier sets, and none of the defects. Add to this, with emphasis, the magnificent quality of the recording, and you have

what amounts to the last word, phonographically speaking, on *Scheherazade*!

### *Saint-Saëns*

#### ROUET D'OMPHALE ("Omphale's Spinning Wheel"), OP. 31

*Hans Kindler, National Symphony Orch.*

Victor 18358     \$1.00

Saint-Saëns' popular symphonic poem receives a good performance in a much-needed up-to-date recording.

### *Schubert*

#### SYMPHONY NO. 8 IN B MINOR ("Unfinished")

*Leopold Stokowski, All American Orchestra*

Columbia M-485     \$3.50

Schubert's *Unfinished* vies closely with Beethoven's Fifth as the most frequently-recorded of all symphonies as well as the most popular. All told, there are six versions in the domestic Victor and Columbia catalogs, counting this latest Stokowski reading. Best of the lot is Beecham's interpretation with the London Philharmonic (Columbia M-330), with Bruno Walter and the Vienna Philharmonic a close second (Victor G-9). Koussevitzky (Victor M-319) can hardly be said to have a temperamental affinity for music of this type, while Sir Henry Wood's performance is rather routine. A place of special honor belongs to Stokowski's superb 1927 reading (Victor M-16), but the recording is dated, to say the least.

## Schubert (Continued)

In this present set, Mr. Stokowski not only fails to touch the artistic levels to which he soared in the golden 20's, but he lacks the services of as fine a group of performers as the Philadelphia Orchestra of that time. In addition, Columbia has done record-buyers an ill service by its exceedingly lusterless job of "dead" studio recording. In short, this newest version of Schubert's *Unfinished* Symphony contributes exactly *nothing* to the literature of recorded music . . . which in these times is artistically criminal as well as downright wasteful of already scarce supplies of shellac.

snap of the fingers. Fortunately, Schuman's music has real substance too . . . terse and malleable thematic material, superb counterpoint, and daringly imaginative harmonic procedure. On the basis of such works as this and the Third Symphony, one might venture to predict that Schuman is America's coming symphonic composer . . . but time and the public will deliver their own verdict on that issue.

Though Hans Kindler's orchestra lacks the virtuosity necessary to cope with every aspect of Mr. Schuman's Overture, it delivers itself of a capable reading of the score and is brilliantly recorded. If you're interested in the best in contemporary American music, put this disc down as a "must."

## Schuman

### AMERICAN FESTIVAL OVERTURE

*Hans Kindler, National Symphony Orchestra*

Victor 18511      \$1.00

Perhaps the most promising young American composer of today is William Schuman (b. New York City, 1910), whose remarkable Third Symphony won the New York Critic's Circle award as the most valuable American symphonic work of the 1941-42 season. The *American Festival Overture*, written in 1939, is a brilliant example of Schuman's musical idiom, which bears certain resemblances to that of his teacher, Roy Harris. However, where Harris stumbles and gropes about in his management of orchestral coloring and climaxes, the younger man has virtuosity to burn. Every effect comes off beautifully, as though with a mere

## Schumann

### SYMPHONY NO. 2 IN C, OP. 61

*Dimitri Mitropoulos, Minneapolis Symphony Orch.*

Columbia M-503      \$5.50

Although this is numbered second of Schumann's symphonies, it was actually third in order of composition, being preceded by numbers One and Four. Like so much of Schumann's music, it teems with lovely, romantic melody; it also has its moments of tiresome rhythmic emphasis. In contrast with Ormandy's splendid reading of the score which emphasized melodic line (Victor M-448), Mitropoulos stresses the dynamic qualities of the music with good effect. However, Columbia's recording is by no means on a par with that of the Victor set, so that a choice between the two boils down to a matter of personal preference.

SYMPHONY NO. 4 IN D MINOR,  
OP. 120*Bruno Walter, London Symphony  
Orch.*

Victor M-837     \$3.50

A month after Columbia issued its excellent reading of this work by Frederick Stock and the Chicago Symphony (Columbia Set M-475), Victor brought forth the long-awaited Bruno Walter interpretation with the London Symphony Orchestra. While I've always been rather partial to the oldish but virile version by Ormandy (Victor M-201), both of these new sets are very fine. Walter's treatment of the music is lyrical rather than dynamic, while Stock hits a happier medium between these two approaches. Stock also has the advantage of better recording . . . the Victor discs being marred by the persistent heaviness in the orchestral bass register.

*Shostakovich*

## THE GOLDEN AGE: POLKA

*Hans Kindler, National Symphony  
Orchestra*

Victor 11-8239     \$1.00

This tongue-in-the-cheek morceau is a relic of Shostakovich's days when he was playing to the hilt the role of Russian music's bad boy. As humor, it's tops. Kindler's performance is competent, and is aided by flawless recording; but his reading lacks the rowdy spirits of the older recorded version by the Russian conductor, Julius Ehrlich with the Paris Symphony Orchestra (Columbia P-17120-D).

## SYMPHONY NO. 5, OP. 47

*Rodzinski, Cleveland Orch.*

Columbia M-520     \$5.50

Shostakovich's Fifth Symphony received its American premiere on April 9, 1938, by the NBC Symphony Orchestra under Dr. Rodzinski's baton. At that time it failed to make much of an impression. However subsequent performances of the score by Stokowski and Koussevitzky brought home to both critics and public the manifold beauties of the music and the elements of true greatness contained in the first and slow movements. Since that time (particularly following the release of Stokowski's superb recorded performance, Victor M-619), Shostakovich's Fifth has enjoyed a popularity rivaling the early but brilliant Symphony No. 1, written when the composer was only 19 (Columbia M-472; Victor M-192).

Rodzinski in this recording seems to take the better part of the first two movements to warm up to his task, with the result that he does a first-rate job with the latter half of the score. Unfortunately, he has made a needless cut in the finale. While the recording itself is clear and brilliant, it lacks some of the spacious quality that made the Cleveland performance of the young Russian composer's First Symphony such an outstanding album. On the whole the preferable version of Shostakovich's Fifth Symphony is still the matchlessly luminescent reading by Stokowski (Victor M-619).

## SYMPHONY NO. 6, OP. 53

*Leopold Stokowski, Philadelphia  
Orch.*

Victor M-867     \$5.00

## *Shostakovich (Continued)*

The Sixth Symphony of Shostakovich (third of the trilogy which culminated in the Seventh, or *Leningrad* Symphony) is a curious work when judged by ordinary symphonic standards. It is in three movements, opening with a long *Largo*, proceeding to a Scherzo-movement, *Allegro*, and concluding with a brilliant *Presto* in rondo-form. This Symphony lacks the inner unity of the Fifth, but the opening *Largo* ranks as one of the most truly moving things Shostakovich has given us. The two final movements are light in comparison, but are gorgeously scored (particularly the last third of the *Scherzo*!). Stokowski's performance with the Philadelphia Orchestra is one of his very best, and is matchlessly recorded. By all means own this set . . . if only for the wonderful opening movement.

## *Sibelius*

### SYMPHONY NO. 1 IN E MINOR, OP. 38

*Eugene Ormandy, Philadelphia Orch.*  
Victor M-881 \$4.50

The First Symphony of Sibelius, for all its overtones of Tchaikovsky and Borodin, still ranks as one of the very greatest symphonies created in the 19th century romantic tradition.

On discs we have had the choice of a superb performance but old recording by the composer's fellow-countryman, Robert Kajanus (Columbia M-151), and an erratic but somewhat more recent version by Ormandy and the Minneapolis Symphony (Victor M-290).

In this "repeat" performance with the Philadelphia Orchestra, Ormandy

manages to get the music on 8 sides by virtue (?) of cuts in the first two movements. On the whole it is a somewhat better interpretation than his earlier one, but still somewhat rushed in its climactic moments. The recording itself is magnificent. However, if you wish an *authoritative* performance of this music in a still acceptable recording, the old Kajanus set is still your best choice.

### SYMPHONY NO. 5 IN E-FLAT, OP. 82

*Artur Rodzinski, Cleveland Orch.*  
Columbia M-514 \$4.50

In the first edition of *The Record Book* I expressed a strong preference for the Kajanus (Victor M-333, withdrawn) reading of this work, despite technical defects in the recording, as against the rather mannered performance of Koussevitzky (Victor M-474). It is a pleasure to report that the new Rodzinski performance of this lovely work for Columbia has all of the virtues of the Finnish conductor's interpretation, plus superb recording from start to finish. While the reproduction may lack the miraculous clarity and brilliance of the Boston Symphony set, it is still very good indeed, and need not play an important factor in governing your choice between one album or the other.

### TAPIOLA, OP. 112

*Koussevitzky, Boston Symphony  
Orch.*

Victor M-848 \$2.50

Since the withdrawal of the splendid Kajanus version of this great tone



poem (Victor M-333), the recorded Sibelius repertoire has suffered accordingly. Based in its entirety on a single motif, the music is essentially a wonderful poem of nature reflecting the words from the Finnish mythological poem *Kalevala*:

Widespread they stand, the Northland's  
dusky forests,  
Ancient, mysterious, brooding savage dreams;  
Within them dwells the forest's mighty god  
And woodsprites in the gloom weave magic  
secrets.

The closing bars constitute one of the most overwhelming orchestral climaxes in all music.

It is sufficient to say here that Koussevitzky's orchestra does full justice to Sibelius' magical score, aided by the best type of Symphony Hall recording.

## Smetana

VLTAVA ("The Moldau") (No. 2 of  
"My Fatherland")

Bruno Walter, N. Y. Philharmonic-  
Symphony Orch.

Columbia X-211 \$2.50

Walter gives an eloquently romantic reading of Smetana's lovely music and the N. Y. Philharmonic-Symphony's strings receive some of Columbia's most opulent recording.

Of the various separate versions of this work, Walter's is easily first choice; but he must compete with the authoritative Czech Philharmonic performance (Victor M-523), which has coupled with it another superb Smetana tone poem, *From Bohemia's Meadows and Forests* (No. 4 of "My Fatherland").

## Smyth

TWO INTERLINKED FRENCH  
FOLK MELODIES

Sir Adrian Boult, *Light Symphony*  
Orch.

Victor 18155 \$1.00

One of the most eminent of living British composers is Dame Ethel Smyth, whose opera, *Der Wald*, was the only work in that form by a woman composer to be produced at the Metropolitan Opera.

While hardly of major musical importance, these *Two Interlinked French Folk Melodies* make truly delightful listening, and receive elegant treatment under Adrian Boult's capable baton.

## Strauss, J.

FOUR MARCHES: EGYPTIAN  
MARCH; PERSIAN MARCH;  
MARCH FROM "THE GYPSY  
BARON"; MARCH FROM  
"INDIGO"

Arthur Fiedler, *Boston Pops Orch.*

Victor 10-1019, 10-1020 \$.75 each

Most familiar of these marches is probably the *Persian March* on side B of 10-1019. The music is pleasant enough but hardly inspired when compared to the waltzes reviewed below. The recorded performance is typical Boston Pops . . . brilliant and spirited, but not exactly *gemütlich*.

## Strauss, J. (Continued)

THREE WALTZES: LIEBESLIEDER WALZER; MORGENBLÄTTER; DU UND DU (from "*Die Fledermaus*")

*Clemens Krauss, Vienna Philharmonic Orch.*

Victor M-907      \$3.50

Recorded more than seven years ago by the Vienna Philharmonic Orchestra, these performances of thrice-familiar and incomparably beautiful Strauss waltzes should have been available in the domestic catalogs. But better late than never. Despite some tonal thinness in the recording by modern standards, this album offers the only authentic versions of some of the loveliest Viennese music ever written. A "must" for Strauss addicts.

### EMPEROR WALTZ

*Bruno Walter, N. Y. Philharmonic-Symphony Orch.*

Columbia 11854-D      \$1.00

*Eugene Ormandy, Philadelphia Orch.*

Victor 18220      \$1.00

These discs offer a striking example of the difference between the true Viennese treatment of the Strauss waltz and the way Hollywood would do it. Ormandy is unbearably heavy-handed and mannered in his interpretation, while Bruno Walter injects into this wonderful music just the right blend of zest and sentiment. For all the opulent recording accorded Walter in this new Columbia version of the *Emperor*, a sentimental bias still makes me lean towards older and even more atmospheric version

with the Vienna Philharmonic Orchestra (Victor 13690 in Set M-805).

TREASURE WALTZ (from "*The Gypsy Baron*")

*Fritz Reiner, Pittsburgh Symphony Orch.*

Columbia 11800-D      \$1.00

In his remarkable reading of the *Wienerblut* waltz last year on Columbia 11579-D, Reiner showed a tendency (not objectionable at the time) to use a marked *rubato* in the more romantic sections of the music. Unfortunately it is even more marked in the present recording of the familiar *Treasure* Waltz. With that one reservation, however, this is one Strauss disc for everyone's library. The orchestra plays superbly and is beautifully recorded, easily surpassing the ancient competition offered by Leo Blech and the Berlin State Opera Orchestra (Victor 9991).

## Strauss, R.

AUS ITALIEN, OP. 16: Third Movement—ON THE SHORES OF SORRENTO

*Frederick Stock, Chicago Symphony Orch.*

Victor 18535      \$1.00

A first recording of any excerpt from Richard Strauss' early Symphonic Fantasia . . . and a beautiful job it is! The music itself is Straussian in its sensuous romanticism, but otherwise of no outstanding distinction. If you want some good "mood" music, this will fill the bill perfectly.

## DEATH AND TRANSFIGURATION, OP. 24

*Leopold Stokowski, All American Orch.*

Columbia M-492     \$3.50

Why Columbia did not see fit to record Bruno Walter's superlative interpretation of this music is totally beyond my comprehension! Stokowski, of course, has previously done his reading for Victor (M-217) and it was none too satisfactory; for old as it was the Albert Coates-London Symphony version (Victor G-11, now withdrawn) communicated more of the score's dynamic qualities. As for this new Columbia set, it not only is no improvement over its predecessors, but it makes the Stokowski Victor reading sound superlatively good by comparison! . . . And they say there's a shortage of shellac?

## DON JUAN, OP. 20

*Fritz Reiner, Pittsburgh Symphony Orch.*

Columbia X-190     \$2.50

*Hans Kindler, National Symphony Orch.*

Victor M-914     \$2.50

Columbia makes amends for such things as Stokowski's *Death and Transfiguration* by giving us Reiner's magnificent and fiery reading of *Don Juan*. It is really a joy to the ear to hear the tone poem played with such verve and excitement! It easily displaces all previous competition . . . and that includes the more recently issued version by Kindler. The conscientious Dutch maestro tries valiantly for a brilliant performance, but the music demands a real virtuoso band to keep it from sounding

tame . . . which is the way it sounds here.

## DON QUIXOTE, OP. 35

*Fritz Reiner, Pittsburgh Symphony Orch., Gregor Piatigorsky ('Cello), Vladimir Bakaleinikoff (Viola), Henri Temianka (Violin)*

Columbia M-506     \$5.50

Following withdrawal of the Beecham-N. Y. Philharmonic-Symphony performance of *Don Quixote* (M-144), Victor released a new high-powered version by Ormandy and the Philadelphia Orchestra with Emanuel Feuermann playing the exacting 'cello part. The recording of that set was superb, and Feuermann's 'cello was matchless in agility and tonal purity. However, Ormandy's reading failed to reach the same heights, and skimmed only the surface of Strauss' tender and poignantly human score.

Fortunately this situation is remedied to a large extent in the present set by Fritz Reiner and the Pittsburgh Symphony. Piatigorsky, though not the equal of Feuermann, does splendidly by the solo 'cello passages; while Reiner contributes a reading of matchless clarity and profound dignity and penetration. On top of all this, Columbia has given us a first-rate job of reproduction. In short, put this album down on your "must" list.

## TILL EULENSPIEGEL'S MERRY PRANKS, OP. 28

*Artur Rodzinski, Cleveland Orch.*

Columbia X-210     \$2.50

Here is orchestral virtuosity with a vengeance! A thrilling performance

## *Strauss, R. (Continued)*

of what is probably Strauss' best symphonic poem. Some will claim that Rodzinski is lacking a little in warmth when he plays the more romantic episodes, but even that fails to detract from the many merits of this set . . . not the least of which is topnotch recording.

## *Tchaikovsky*

CAPRICCIO ITALIEN, OP. 45

*Sir Thomas Beecham, Philharmonic-Symphony Orch. of N. Y.*

Columbia X-229 \$2.50

When word leaked out that Sir Thomas Beecham was making a new series of recordings with the New York Philharmonic-Symphony, many of us hoped for a repetition of the interpretative and technical miracles which he wrought for so many years with the London Philharmonic.

We regret to say that this hasn't quite turned out to be the case. At its best his reading of Tchaikovsky's hackneyed music lends it new life and vitality; but at other moments the performance seems perversely slow and ponderous. The reproduction itself is superficially brilliant, but is lacking in the spaciousness and substantial tonal body that made Beecham's best London Philharmonic discs the finest of their kind.

HAMLET OVERTURE, OP. 67B

*Antal Dorati, London Philharmonic Orch.*

Victor 13760 \$1.00

This is essentially an abbreviated version of the Hamlet Overture-Fan-

tasia, Op. 67, recorded some years ago by Coates and the London Symphony (Victor M-395). While the music is not on a par with *Romeo and Juliet*, it has its fine moments, and these were set forth brilliantly by Coates who had a flair for such things. Dorati's performance is at best routine and has only more up-to-date recording to offer by way of preference.

ROMEO AND JULIET, OVERTURE-FANTASIA

*Artur Rodzinski, Cleveland Orch.*

Columbia M-478 \$3.50

Tchaikovsky's *Romeo and Juliet* is one piece of music that hasn't suffered for lack of good recorded interpretations. Up to about five years ago the choice was between Stokowski's lushly romantic reading (Victor M-46) and a thrillingly dynamic version by Mengelberg (Columbia X-33). Then came a brilliant modern recording by Koussevitzky and the Boston Symphony (Victor M-347), which has had the field pretty much to itself, despite some points in favor of Mengelberg's interpretation. Now we get an equally fine performance (somewhat akin to Mengelberg's) by Dr. Rodzinski and the Cleveland Orchestra. Considering the two older sets to be out-of-the-running for reasons of age, it became an almost impossible task to choose between the two remaining contenders. Koussevitzky is more brilliantly recorded, but that is off-set by the full string tone and clear woodwind reproduction accorded Rodzinski . . . which leaves only the question of interpretation. If it's sentiment you're after, the Boston set is your best bet; if you lean toward taut and highly dynamic readings of Tchaikovsky, you'll find

the Cleveland Orchestra gives it to you in full measure. So take your pick!

SUITE NO. 3 IN G, OP. 55: Fourth Movement—THEME AND VARIATIONS

*John Barbirolli, N. Y. Philharmonic-Symphony Orchestra*

Columbia X-226 \$2.50

It's a relief to get a Tchaikovsky recording that's somewhat off the beaten track. For though the Theme and Variations from the Third Orchestral Suite are performed fairly often, they certainly don't suffer from being over-played as is the case with the last three symphonies, *Romeo and Juliet*, *Overture 1812* and *Marche Slave*. Here is some of the Russian master's most enjoyable music, played here with fine spirit, if not too much finesse. The recording is first rate throughout. So if you enjoyed the fine Goossens set of the Second, or *Little Russian* Symphony (Victor M-790), here's another "must" for your library.

SYMPHONY NO. 4 IN F MINOR

*Leopold Stokowski, NBC Symphony Orch.*

Victor M-880 \$5.50

The great problem to decide when hearing this set is how much Tchaikovsky has been left us after Stokowski has gotten through playing hob with tempi, phrasing and dynamics. If you're interested in the study of Mr. Stokowski's artistic vagaries, you'll find this set a worthwhile investment. But if it's Tchaikovsky's music you're after, you'll find more of it in the various other excellent re-

cordings by Mitropoulos (Columbia M-468), Koussevitzky (Victor M-327) and Mengelberg (Columbia M-133).

SYMPHONY NO. 5 IN E MINOR

*Eugene Ormandy, Philadelphia Orch.*

Victor M-828 \$5.50

In distinction to all other recordings of this popular symphony, except those by Stokowski (Victor M-253) and Beecham (Columbia M-470), Ormandy gives us the complete score without the conventional cuts in the finale made by most conductors. Of these "complete" versions Stokowski's can be left from consideration mainly on grounds of eccentric interpretation. Beecham's reading is extraordinarily interesting because of the way it eschewed sentiment for its own sake and gave us more of the music as it was actually written. However, as a recording job, it was not one of the best London Philharmonic productions. In the new Ormandy set, we get flawless recording and a brilliant though "conventional" performance . . . not quite as illuminating as that by Beecham. So that the choice between these two albums becomes largely a matter of individual taste. If you still prefer one of the "cut" versions of the Fifth, Rodzinski and the Cleveland Orchestra provide an excellent investment (Columbia M-406).

*Toch*

PINNOCHIO OVERTURE

*Frederick Stock, Chicago Symphony Orch.*

Columbia 11665-D \$1.00

## Toch (Continued)

Ernest Toch, the Austrian-born composer now prominent as a writer of Hollywood film scores, provides us with a delectable and unpretentious musical treat in this Overture. It is sound, craftsmanlike writing with a good deal of melodic charm. If it's contemporary music in the lighter vein you're looking for, here's a good buy. Performance and recording are tops.

## Vaughan-Williams

### A LONDON SYMPHONY

*Eugene Goossens, Cincinnati Symphony Orch.*

Victor M-916 \$5.50

For a long time now, record buyers have been clamoring for a first-class recorded version of Ralph Vaughan-Williams' celebrated London Symphony . . . and at last we have it!

Written just before the onset of World War I, this work sets forth with eloquence and at time over-

powering beauty the emotions aroused in a Londoner by the sights and sounds of his native city. Opening amid the grey dawn over the Thames, the music plunges into the hurly-burly of the city at mid-day; then, in the slow movement we see London at twilight, as it might have seemed to the painter Turner when he created his glorious sunsets; the scherzo is a creation born of the sounds of London's back streets at night; the *finale*, with its fierce cries of defiance and grim hunger march reveal the cruel London of the lonely hours before dawn; the strokes of Big Ben dispel the vision, and with a profoundly moving epilogue the music ends as it began . . . in mystic silence. Thus the cycle is completed.

Although Sir Henry Wood gave a fine account of Vaughan-Williams' score on Decca 25618-22 (temporarily withdrawn) with the Queen's Hall Orchestra, Eugene Goossens and his men have the advantage of superbly brilliant recording (though just a bit over-resonant). As an interpretation, it is one of the finest Mr. Goossens has yet contributed to the literature of the phonograph.

*Chamber Music\**

## THE YEAR'S OUTSTANDING CHAMBER MUSIC RELEASES:

The incomparable Budapest Quartet takes most of the honors with their superlative readings of Mozart's G Minor Quintet (K. 516), Beethoven's quartets Op. 59, No. 3 (Rasoumovsky No. 3) in C (Columbia M-510), Op. 95 in F Minor (Columbia M-519), and Op. 135 in F (Columbia M-489), also Schubert's great C Major Quintet, Op. 163 (Columbia M-497), and Haydn's delightful Quartet in G, Op. 54, No. 1 (Victor M-869). Tie for second place goes to the Busch Chamber players with their powerful reading of Beethoven's *Grosse Fuge*, Op. 133, and the super-deluxe chamber music combination of Heifetz, Primrose, Feuermann, and Rubinstein who gave us Schubert's Trio in B-Flat, Op. 99, Brahms' Trio in B-flat, Op. 8, and a lovely Serenade, Op. 10, by Dohnanyi for string trio. Outstanding additions to the gramophonic repertoire have included Dmitri Shostakovich's superb Quintet for Piano and Strings (Vivian Rivkin, Stuyvesant Quartet, Columbia M-483), the Overture and Allegro from Couperin's *La Sultane* Suite (Golschmann, St. Louis Symphony, Victor 11-8238), and Danial Gregory Mason's fine Quartet on Negro Themes (Coolidge Quartet, Victor M-891).

## IMPORTANT DELETIONS FROM VICTOR AND COLUMBIA CATALOGS:

These include the monumental Bloch Quintet for Piano and Strings (Cassella, Pro Arte Quartet, Victor M-191), the same composer's Quartet in B Minor (Stuyvesant Quartet, Columbia M-392), Faure's beautiful Quartet, Op. 121 by the Pro Arte group (Victor M-372), the Busch-Serkin reading of Brahms' A Major Piano Quartet, Op. 26 (Victor M-346); recordings by the Budapest Quartet of Brahms' A Minor Quartet, Op. 51, No. 2 (Victor M-278), Mozart's Quartet in D (K. 499) (Victor M-222); fine readings by Schnabel and members of the Pro Arte Quartet of Mozart's G Minor Piano Quartet (K. 478) (Victor M-251), Dvořák's great Piano Quintet in A, Op. 81, and Schumann's Piano Quintet in E-flat (Victor M-267); and finally the terse and lovely Sonata a Quatro by Alessandro Scarlatti beautifully done by the Stuyvesant Quartet (Columbia 17214-D).

Most of these are the only available recordings of the compositions in question; or at best, they have not yet been surpassed by subsequent duplications.

\* Exclusive of duo-sonatas.

*Beethoven*QUARTET NO. 7 IN F, OP. 59,  
NO. 1 (*Rasoumovsky No. 1*)*Coolidge Quartet*

Victor M-804 \$4.50

Up to the release of this set, the only modern recording of Beethoven's First Rasoumovsky Quartet has been that by the Roth String Quartet (Columbia M-256); and while their playing and interpretation had much in its favor, including considerable depth of feeling, the recording was somewhat dry and unresonant. The present Coolidge version is excellently recorded, and their interpretation has a dynamic quality curiously lacking in that by the Roths; but their playing is just a bit too neat and fluent to match the heroic stature of Beethoven's music. Is it too much to hope that the Budapest Quartet will come to the rescue with a badly needed definitive recording of this music?

QUARTET NO. 8 IN E MINOR, OP.  
59, NO. 2 (*Rasoumovsky No. 2*)*Coolidge Quartet*

Victor M-919 \$4.50

Another very competent, and at times exciting performance by the Coolidge Quartet, but one that in no way can match the superlative reading of this stormy masterpiece by the Budapest Quartet (Victor M-340).

QUARTET NO. 9 IN C, OP. 59, NO.  
3 (*Rasoumovsky No. 3*)*Budapest Quartet*

Columbia M-510 \$4.50

An electrifying performance . . . recorded with superb clarity! Just to hear the Budapest ensemble play the incredible finale of this work is an experience in itself! It will be a long time before any future recorded performance of the Rasoumovsky No. 3 even remotely matches this flawless reading.

QUARTET NO. 11 IN F MINOR,  
OP. 95 (*"Seroso"*)*Budapest Quartet*

Columbia M-519 \$3.50

This terse and dynamic musical utterance has long needed recorded performance that would do it full justice. Columbia could not have done better than to entrust such a task to the incomparable Budapest Quartet. Needless to say, that trust has been superbly justified in the final results revealed on these discs, both in terms of artistic greatness and perfection of recording.

GROSSE FUGE, OP. 133 (*arr. String  
Orch.*)*Busch Chamber Players*

Columbia X-221 \$2.50

The *Grosse Fuge* (or "Grand Fugue") was written by Beethoven originally as the finale for his B-flat String Quartet, Op. 130 (Victor M-157 or Columbia M-474), but at the behest of his publishers who thought it too difficult a conclusion for an already complex work, the composer wrote an easier movement and published the *Grosse Fuge* separately. Like the fugue-finale of the *Hammerklavier* Sonata, and Bach's *Art of the Fugue*, this music presents a number of knotty problems for the listener . . . not the least of them



being its extreme difficulty of execution by four string players. This latter difficulty is removed in the superb string orchestra version by the Busch Chamber Players; and it is remarkable to see how all other listening difficulties reduce themselves to almost zero because of that one factor. For now, instead of seeming for the untrained listener a crabbed contrapuntal exercise, this music reveals itself as a dramatic creation of unparalleled magnificence. The playing here is superbly spirited, and although there are only twenty-one musicians participating, Columbia's powerful recording gives one the illusion of hearing a full symphony orchestra string section.

#### QUARTET NO. 16 IN F, OP. 135

*Budapest Quartet*

Columbia M-489      \$3.50

Although this last complete work by Beethoven is not his greatest string quartet, it is music of infinite grace, beauty, and humor. Of the slow movement, one can only say that it is of the most unearthly perfection and breath-taking poignance. All these qualities are what you'll sense when you hear the supremely flawless performance on these records by the Budapest ensemble. Check this set as a "must."

### *Brahms*

#### TRIO IN B MAJOR, OP. 8

*Artur Rubinstein, Jascha Heifetz,  
Emanuel Feuermann*

Victor M-883      \$4.50

The collaboration of three such illustrious artists as Rubinstein, Hei-

fetz, and Feuermann will doubtless recall to older record enthusiasts the palmy days of the Cortot, Thibaud, Casals Trio which gave us such splendid disc versions of Beethoven's *Archduke* Trio (Victor M-92, withdrawn). To judge from the results revealed through these records, this new combination bade fair to be every bit as successful, until it was cut short by the tragic death of Emanuel Feuermann.

Rare indeed are the occasions that three topflight virtuosi can get together and blend into a smooth chamber music combination. Fortunately this is one of the exceptions that prove the rule. Not only do Messrs. Rubinstein, Heifetz, and Feuermann give us a practically flawless reading of Brahms' warmly romantic music (written before he was 21, but thoroughly revised almost 30 years later), but we are treated to just about the best chamber music recording job that Victor has ever done.

### *Chausson*

#### CONCERTO IN D MAJOR FOR VIOLIN, PIANO AND STRING QUARTET, OP. 21

*Jascha Heifetz, Jesus Maria Sanroma,  
Musical Art Quartet*

Victor M-877      \$4.50

In comparison with the popular and richly lyrical *Poème* for violin and orchestra (Victor 7913-4) or the even better Symphony in B-flat (Victor M-261, withdrawn), this so-called Concerto is decidedly second-rate Chausson. For all the superb playing lavished on it by Heifetz, Sanroma and the Musical Art Quartet and Victor's brilliant recording, the mu-

*Chausson (Continued)*

sic sounds pretty badly overblown and grandiloquent. However, if your musical taste runs to this sort of thing, you'll find this album an excellent investment.

*Coolidge*

## QUARTET IN E MINOR

*Coolidge Quartet*

Victor M-719 \$3.50

Somehow, it is eminently fitting that Elizabeth Sprague Coolidge, America's great patron of chamber music, should be herself a composer of no mean ability. While this Quartet in E Minor is not one of the great masterpieces of the repertoire, it is extremely well put together and very pleasing to the ear. The three movements, interlocked by a basic theme, comprise a lyrical *Allegro ben moderato*, a *Lento* which takes the form of a funeral lament, and a *Divertimento* in variation-form, each variation bearing a descriptive title. Performance and recording are expert in every respect.

*Couperin*LA SULTANE: OVERTURE AND ALLEGRO (*arr. Milhaud*)*Vladimir Golschmann, St. Louis Symphony Orch.*

Victor 11-8238 \$1.00

Written originally as a *Sonate en quatuor* for harpsichord, and strings (2 violas, 2 'celli), the noted modern French composer, Darius Milhaud, has orchestrated the first and last

movements of this Couperin work with almost Stokowskian sonority. The music itself is superb and is well-played and recorded on this disc, but it is doubtful whether the composer, if alive today, would approve enthusiastically of M. Milhaud's rather ponderous transcription.

*Debussy*

## SONATA FOR FLUTE, VIOLA AND HARP

*Marcel Moyse, Lily Laskine, Alice Merkel*

Victor M-873 \$2.50

Feeling perhaps that he had exhausted the possibilities of musical impressionism, Claude Debussy, toward the end of his life, turned to writing in the more orthodox musical forms. The three sonatas which resulted were the composer's last works and included a 'Cello Sonata (unrecorded), the work reviewed here, and a Violin Sonata (Columbia X-44). While the ultimate musical merits of these compositions is still a matter of conjecture among the critics, most lay listeners will agree that the Trio-Sonata for flute, viola, and harp is the most interesting both from the standpoint of music and variety of tone color. Needless to say M. Moyse and his two feminine collaborators give an impeccable performance and are flawlessly recorded.

*Dohnányi*

## SERENADE FOR VIOLIN, VIOLA AND 'CELLO IN C, OP. 10

*Jascha Heifetz, William Primrose, Emanuel Feuermann*

Victor M-903 \$3.50

Erno Dohnányi, in contrast to his fellow Hungarian composers Bartok and Kodaly, writes in a 19th century romantic style *à la* Brahms and Liszt. While some of his works, like the fine Variations on a Nursery Tune (Victor M-162), have great charm and make wonderful listening, others lack true individuality. Pleasant to the ear as it is, this Serenade falls into the latter category. However, if you are interested in superb performance for its own sake, you'll find this one by Heifetz, Primrose, and Feuermann a "must" for your library.

### Dvořák

#### QUARTET NO. 3 IN E-FLAT, OP. 51

*Busch Quartet*

Columbia M-480 \$4.50

This incomparably lovely work has been recorded previously by the Lener Quartet and ranked as one of that organization's finest performances on discs. Now we have the Busch Quartet in a new version which profits by superb clarity of reproduction. The Busches' playing, while lacking some of the finesse of the Leners, is considerably warmer in quality, so that a choice between the two sets of the E-flat Quartet becomes largely a matter of individual taste. As for the music itself, it is undeservedly neglected by chamber ensembles in favor of the more popular *American* Quartet, Op. 96, and the Piano Quintet in A, Op. 81. One hearing of either the Lener or Busch recordings should convince even record buyers who are averse to chamber music that this is one work they should have in their libraries.

### Haydn

#### QUARTET IN G, OP. 54, NO. 1

*Budapest Quartet*

Victor M-869 \$2.50

A first domestic recording of one of Haydn's best and most interesting quartets, made in England some years ago by the Budapest Quartet when Stephan Ipolyi was violist (Boris Kroyt occupies that stand at present). Performance and recording are first-rate in every respect.

### Mason

#### QUARTET ON NEGRO THEMES IN G MINOR, OP. 19

*Coolidge Quartet*

Victor M-891 \$3.50

Daniel Gregory Mason, until recently MacDowell Professor of Music at Columbia University, is one of the most eminent and highly respected men in American musical life. His grandfather, Lowell Mason, was one of America's great musical educators, while his Uncle, William Mason, founded the piano firm of Mason and Hamlin. He himself is one of the foremost American writers, lecturers and teachers of music, as well as the leading member of the conservative wing of American composers.

Aside from a set of Three Piece for Flute, Harp and String Quartet recorded on the now defunct Royale label, Mason has not been represented on discs by any major composition. This lack has been felicitously made up in Victor's choice of the

## Mason (Continued)

composer's Quartet on Negro Themes (written in 1918). Eclectic and romantic in idiom, this music makes good listening indeed, especially for those who profess not to care for the chamber music medium. The first movement, *Allegro comodo*, makes use of the Negro melody, *You May Bury Me in the East*. *Deep River* provides the thematic basis for the second movement which is a combined slow movement and scherzo. The finale, *Allegro Vivace*, recalls *Deep River* in its dramatic introduction, then elaborates throughout its main body on *Oh What Do You Say, Seekers; Shine, Shine, I'll Meet You in the Morning*, and *Oh, Holy Lord*. While this Quartet could hardly be called a towering masterpiece, it is sincere, unpretentious, and well-made music. The Coolidge ensemble gives one of its best performances and is expertly recorded.

## Mozart

### DUO NO. 2 IN B-FLAT FOR VIOLIN AND VIOLA (K. 424)

*Jascha Heifetz and William Primrose*  
Victor M-831 \$3.00

This very interesting work was recorded some years ago by Simon Goldberg and Paul Hindemith (Columbia X-46, now withdrawn). While their reading might be called more "Mozartian" than the present version by Heifetz and Primrose, it can hardly compare with the latter in respect to either reproduction or sheer gorgeousness of tone.

### QUINTET FOR STRINGS IN G MINOR (K. 516)

*Budapest String Quartet & Milton Katims* (Viola)

Columbia M-526 \$4.50

At long last, having put up for some ten years with inferior performances, we get a sublimely perfect recording of Mozart's great G Minor Quintet. Both interpretation and reproduction call for the highest superlatives of praise; for here in living tone is all the soul-searing sorrow and heartache expressed in Mozart's greatest chamber music masterpiece. On no account let this set, or the music it contains, go by without a hearing.

### SERENADE NO. 11 IN E-FLAT (K. 375)

*Richard Korn, Alumni Orchestra of the National Orchestral Association*  
Victor M-826 \$3.50

Scored for two each of oboes, clarinets, French horns, and bassoons, this is music of the greatest color and charm, fully the equal of the other notable wind serenades, No. 10 in B-flat (K. 361) (Victor M-743) and No. 12 in C Minor (K. 388) (Victor M-433). The performance here is very good and is accorded well-balanced recording.

## Schubert

### QUINTET IN C MAJOR, OP. 163

*Budapest Quartet and Barnar Heifetz* (2nd cello)

Columbia M-497 \$6.50

Along with the posthumous piano sonatas and the C Major Symphony,

this "'Cello" Quintet is one of the supreme masterpieces which Schubert gave the world during his last year of life. From start to finish it is one glorious chain of richly colored melody, reflecting the whole gamut of human emotion from trembling ecstasy to dark tragedy. In contrast to the "romantic" reading of this music by the Pro Arte Quartet and Anthony Pini (Victor M-299), the present performance is one of great verve and brilliance. Although it lacks something of Schubertian warmth and sentiment, the sheer perfection of the ensemble playing and clarity of Columbia's recording makes the Budapest album the more desirable disc version of this lovely music.

#### TRIO NO. 1 IN B-FLAT, OP. 99

*Artur Rubinstein* (Piano), *Jascha Heifetz* (Violin), *Emanuel Feuermann* ('Cello)

Victor M-923      \$4.50

Schubert's delightful and ingratiating music receives a flawless performance at the hands of these great artists. Although it isn't always that three virtuoso players can make up a first-class chamber ensemble, this album is the exception that proves the rule. As was the case with Victor's

other albums featuring this combination, the reproduction is flawless.

## Shostakovich

#### QUINTET FOR PIANO AND STRINGS, OP. 57

*Vivian Rivkin, Stuyvesant Quartet*

Columbia M-483      \$4.50

Dmitri Shostakovich's Piano Quintet enjoys the unique distinction of receiving the highest sum of money ever paid for a chamber music work, for it won the 1940 Stalin Prize of 100,000 roubles, awarded annually to the best symphonic and chamber compositions by Soviet composers. In contrast to most prize-winning musical works, this is music of the highest distinction. While it lacks the excitement of the composer's First, Fifth, and Sixth Symphonies, the pages of this Quintet plumb greater emotional depths and are completely free from Shostakovich's occasional lapses into musical "smart-alecism." Its five movements comprise a *Prelude*, *Fugue*, *Intermezzo*, *Scherzo*, and *Finale* . . . all ingratiating and warmly lyrical in character and reaching heights of rare beauty in the slow movement (*Intermezzo*).

*Keyboard Music*

## OUTSTANDING KEYBOARD MUSIC RELEASES:

First and foremost, Schnabel's incomparable reading of the lovely D Major Piano Sonata of Schubert (Victor M-888); a stunning version of the Grieg Piano Concerto by Rubinstein (Victor M-900); Beethoven's luxuriant *Eroica* Variations played by the gifted Chilean pianist, Claudio Arrau (Victor M-892); Rachmaninoff's thrilling reading of his own First Piano Concerto (Victor M-865); and Gieseeking's pellucid performance of the Bach Partita No. 5 in G (Columbia X-208). We have to be thankful for first recordings of two of the Brahms Organ Chorales, Op. 120 . . . *Es ist ein Res entsprungen* (Biggs, Victor 18292) and *Herzlich tut mich verlangen* (Oberle, Tone-Art 5/6). Last but not least among the great keyboard discs of the past year are E. Power Biggs' illuminating reading of Bach's monumental *Art of the Fugue* (Victor M-832, 833) and a remarkable single disc of early organ music of Perotinus, Cauroy, and Louis Couperin superbly played by Joseph Bonnet on the organ of the John Hays Hammond Museum.

## IMPORTANT DELETIONS FROM THE CATALOGS:

Wilhelm Bachaus' fine album of Brahms' Piano Music (Victor M-202) and his even finer performance of the D Minor Piano Concerto (Victor M-209); Egon Petri's incomparable performances of Busoni's Fantasia "In Memory of My Father" (Columbia 69127-D) and *All' Italia* (Columbia 60761-D); the noble Chaconne in G of Handel performed by Yella Pessl at the harpsichord (Columbia 68599-D) and the same artist's album of Scarlatti Sonatas (Columbia M-298); Guiomar Novaes' excellent reading of the popular Mozart Rondo in A Minor (Columbia 71208-D); and the delightful Harpsichord and Organ Concerto of Antonio Soler beautifully played by Ruggero Gerlin and Noëlie Pierront (Columbia P-69601-D).

### *Anthologies*

#### AN ALBUM OF HARPSICHORD MUSIC:

*Sarabande and Gigue*—George Bohm  
*Ballet in G Major*—Johann Kaspar, Ferdinand Fischer  
*Minuet*—Reinhard Keiser  
*Prelude and Fugue in A Minor*—Vincent Lubeck

*Three Small Fugues*—Johann Pachelbel

*Tambourin (Suite in E Minor)*—Jean Phillipe Rameau

*Chorale: Herzlich tut mich verlangen*—Samuel Scheidt

Edith Weiss-Mann (Harpsichord)

Mary Howard Recordings ( 37 W. 49th St., New York City) \$4.25

Again we have a new independent recording company entering the field and coming through with items of unusual musical interest. Edith Weiss-Mann, who has already done considerable work under the Hargail Recorder Music label, uses a beautiful modern harpsichord built by George Steingraber. Of the music she plays, the Rameau Tambourin is the familiar one, while the pieces by the 18th century German masters, Keiser, Bohm, and Fischer are attractive to the ear but of no outstanding moment.

Of a different stripe are the simple and very beautiful chorale setting of Samuel Scheidt (b. 1587), the fascinating little fugues of Johann Pachelbel, and the powerful Prelude and Fugue of Vincent Lubeck. These three works alone are worth the price of the whole album. It's a pleasure to say also that Miss Weiss-Mann's performances are very fine indeed and have been well reproduced.

#### THE EVOLUTION OF PIANO MUSIC, 1350-1700 (ED. CURT SACHS)

*English Dance* (c. 1350); *French Basse Dance* (1530); *Colorated Song*—Paumann; *Dance*—Francesco Bendusi; *Ricercata*—G. M. Trabacci; *Passomezzo*—E. N. Ammerbach; *Jig*—Bull; *A Toye*—Farnaby; *Galliard*—Philips; *Muscadin* (c. 1600); *Allemand*, *Sarabande*, *Rondeau*—Chambonnières; *Sarabande*, *Chaconne*—L. Couperin; *Passacaglia*, *La Frescobalda*—Frescobaldi; *Passacaglia*—Fischer; *Toccata No. 2*—Froberger

Sylvia Marlowe (Harpsichord)

Bost Set ES-2 \$6.50

Despite wartime shellac shortages and other manifold difficulties, we

have another independent recording organization, Bost Records Co., 29 West 57th St., New York City, entering the field. Rather than attempt to compete with the major companies on their own ground, Bost, like Musicroft, Gamut, Technichord, Keynote, and other independents is restricting itself to old or unusual music or folk music with an eye to finding its major market among schools and other educational institutions.

This album of harpsichord music prepared under the supervision of the eminent scholar, Curt Sachs (of *Anthologie Sonore* fame), is remarkably representative within its compass of eight record sides; and while some of the music is largely of academic interest, other selections like the brilliant *Muscadin* and the superb pieces by Frescobaldi and Froberger are notable additions to the recorded repertory.

Although Miss Marlowe plays very competently, she lacks the emotional fire of Landowska or the delicacy of Kirkpatrick. Nevertheless, it is good to have such a fine collection of old music on discs. The recording is clear but rather thin.

#### A RECITAL OF MODERN PIANO MUSIC:

*Three Preludes*—Gershwin; *Les Collines d'Anacapri* (*Preludes* Bk. I), *Jardins sous la Pluie* (*Estampes* No. 3)—Debussy; *Etudes*, *Op. 19*, Nos. 1 & 2—Jelobinsky; *Prelude in A Minor*, *Op. 34*, No. 2, *Polka* (*The Golden Age*)—Shostakovich; *Menuet* (*Sonatine*)—Ravel; *Sonatine: first movement*—Levant

Oscar Levant

Columbia M-508 \$3.50

Mr. Levant is far more at home in the jazzy first movement of his own

## *Anthologies (Continued)*

Sonatine and in the Gershwin Preludes than in the fragile and evanescent musical utterances of Debussy and Ravel. He also does well by the Etudes of the Soviet composer Valery Jelobinsky (b. 1911) and the Shostakovich pieces. While this album is of no world-shaking musical significance, it does reveal Oscar Levant as a pianist of brilliant if uneven talents and not solely the wisecracking musical smart-alec of "Information Please." Let's hope that Columbia's subsequent Levant releases will give us less of programmatic hodge-podge and more substantial music.

### EARLY ORGAN MUSIC:

*Organum Triplex*—Perotinus; *Le Moulin de Paris*—Anonymous (15th cent.); *Fantasy on the Air "Une jeune Fillette"*—Caurroy; *Chaconne*—L. Couperin

Joseph Bonnet (Organ)

Victor 18413 \$1.00

Playing on the superb organ of the John Hays Hammond Museum in Gloucester, Mass., M. Bonnet has given us one of the most significant organ discs since the great days of Carl Weinrich on the Musicraft label. Perotinus Magnus (12th cent.) was one of the legendary giants of Western music during its infancy. The anonymous *Le Moulin de Paris* is based on a Gregorian *Alleluia*. François Eustache de Caurroy (1549-1609) was one of the eminent composers of his day, serving the kings of France as composer for forty years. Worth the entire price of the record alone is the thrilling and noble Chaconne by Louis Couperin (c. 1626-1661), uncle of François Couperin ("Le Grand").

## ORGAN MUSIC OF THE 19TH AND 20TH CENTURIES:

*Lullaby*, Op. 4, No. 3—Kjerulf  
*Aria popolare del paese di Ath*—Bossi  
*Spring Song*—Shelley  
*Chorale*, Op. 9, No. 4—Bingham  
*Romance sans Paroles*—Bonnet  
*Three Poems of Autumn*: No. 2,  
*Matin Provençal*—Bonnet  
*In Memoriam*—Bonnet

Joseph Bonnet (Organ)

Victor M-835 \$4.50

While none of the music represented here is of any world-shaking greatness, it all makes for very pleasant listening, especially when played as beautifully as it is by M. Bonnet. The organ used is that of the John Hays Hammond Museum in Gloucester, Mass., an instrument of exceptionally beautiful tone and very well recorded on these discs. Let's hope that M. Bonnet's future releases for Victor will include more works of the stature recorded on the single disc mentioned above and a minimum of this type of anthology, which, pleasant though it be, adds little to the recorded literature of organ music.

## *Bach*

### THE ART OF THE FUGUE

E. Power Biggs (Organ)

Victor M-832, 833 \$11.00

The fourteen fugues and four canons comprising Bach's *Art of the Fugue* represent the summation of his life's work. The composer died before completing the final fugue; but before he took his leave of life, he still had the remaining strength to dictate to his son-in-law, Altnikol, the deeply touching chorale-prelude, *Wenn Dir*



in höchsten Nothen sein ("When to Thee in Deepest Need"). Because Bach indicated no instrumental medium through which *The Art of the Fugue* could be performed, many scholars were of the opinion that the monumental work was of a purely theoretical nature. But time has brought about a change in this attitude, with the result that *The Art of the Fugue* has been arranged successively for orchestra by Graeser and by Fritz Stiedry, for string quartet by Roy Harris and M. D. Herder Norton, and for two pianos by Erich Schwabsh. In addition, such eminent musicians as Busoni, Tovey, Darmstadt, and others have attempted completion of the final fugue. Every performance of the music in one arrangement or another has met with enormous public success; for though it is not easy to grasp in one or even one hundred hearings, only the most phlegmatic listener could fail to be thrilled by the massive climax of Contrapunctus XI, delighted by the humor of Contrapunctus XII, or deeply moved by the sudden dying fall with which the final fugue breaks off at the point where the composer left it incomplete.

Mr. Biggs has performed *The Art of the Fugue* in an organ adaptation of Graeser's edition, and has wisely left the final fugue in its incomplete form. Fittingly enough, the last record-side is taken-up by the chorale-prelude mentioned above which was dictated by the composer on his death bed.

In comparison with the previously-recorded string quartet version of this work (Columbia M-206), the organ setting has the advantage of wider dynamic range and more varied tone color, and on that ground alone should have greater appeal for the lay listener. Victor's recording of the Ger-

manic Museum Organ on which Biggs plays is better than average but still somewhat over-resonant.

## FRENCH SUITE NO. 3 IN B MINOR

James Friskin (Piano)

Gamut R-2001 \$1.00

A first domestic recording of Bach's Third French Suite by the Scotch-born pianist and teacher at New York's Juilliard School, James Friskin. The music, of course, is Bach at his most charming and delightful; but Mr. Friskin's playing is rather nervous, showing tendencies to rush some of the faster passages.

## PARTITA NO. 5 IN G

Walter Gieseking (Piano)

Columbia X-208 \$2.50

I have always been rather biased in favor of the harpsichord when it came to the performance of Bach's clavier works, but when an artist like Gieseking plays them on the piano, all such objections go by the board without a quibble. No more than that need be said of his pellucid reading of this lovely G Major Partita, beyond the fact that Columbia has done a first-rate job of piano recording.

## PASSACAGLIA IN C MINOR (arr. Stokowski)

Leopold Stokowski, All American Orch.

Columbia X-216 \$2.50

Stokowski's orchestral transcription of the great Passacaglia in C Minor is one of his finest achievements in an

## *Bach (Continued)*

art which he has sometimes abused for the sake of mere effect; and his splendid recording of it with the Philadelphia Orchestra (Victor 14580-1) has been justly popular among hosts of record buyers throughout the country. Unfortunately when Stokowski sees fit to perpetrate such a poor re-recording as this one for Columbia upon the musical public he is not only acting to his own detriment but to that of Bach's glorious music.

### PRELUDE IN C MINOR (PETERS VOL. II, NO. 6)

*Edouard Commette (Organ)*

Columbia 71366-D \$1.00

This magnificent organ piece of Bach's has been recorded before with its companion fugue by Albert Schweitzer (Columbia M-320), but hardly with the verve and color of Commette's new version. Although it would have been good to have the complete work by Commette, the loss of the fugue is not irreparable, since it is one of the Leipzig master's lesser inspirations.

### TOCCATA AND FUGUE IN D MINOR (*arr. Stokowski*)

*Leopold Stokowski, All American Orchestra*

Columbia X-219 \$2.50

For comment, see under Stokowski's transcription of Bach's Passacaglia in C Minor above.

### TOCCATA, ADAGIO AND FUGUE IN C (*arr. Busoni*)

*Artur Rubinstein (Piano)*

Victor 8895-6 \$2.00

Omitted in previous editions of *The Record Book*, this recording of the celebrated Toccata, Adagio and Fugue gives us one of Artur Rubinstein's best performances. With the exception of Weinrich's reading of the original organ version (Musicraft 1120-1) this one is the best available.

## *Beethoven*

### PIANO CONCERTO NO. 4 IN G MAJOR, OP. 58

*Arthur Schnabel, Chicago Symphony Orch., Frederick Stock*

Victor M-930 \$4.50

For a number of years now record buyers have differed over the respective merits of the Schnabel (Victor M-156) and Giesecking (Columbia M-411) interpretations of this, the most poetic of all piano concertos. Now we have a new Schnabel performance that undoubtedly will add new fuel to the controversy.

The writer has always clung steadfastly to the old Schnabel album because of that artist's warmly poetic and keenly sensitive insight into the essential nature of what Beethoven was trying to say. This held particularly true for the wonderful slow movement. Giesecking, for all his fluency and grace, simply was not in the same class as Schnabel when it came to doing justice to this particular work.

Despite the superb reproduction of Schnabel's new performance with the Chicago Symphony Orchestra, I still lean toward the earlier set with Malcolm Sargent and the London Philharmonic. There is more movement in the reading and a crisper attack by both artists. In the present recording

the tempi seem slightly slower; and even though such may not actually be the case, there is missing that dynamic quality that made Victor M-156 one of the great concerto recordings of all time. Doubtless, many readers will disagree with the above opinion; but in any case, it's worth your while to try all three versions of the Beethoven Fourth Concerto before making any final choice.

PIANO CONCERTO NO. 5 IN E-FLAT ("Emperor"), OP. 73

Rudolf Serkin, N. Y. Philharmonic-Symphony Orch., Bruno Walter  
Columbia M-500 \$5.50

This sumptuous new recording of Beethoven's most popular piano concerto, while not a supremely great reading, has much to recommend it. As a recording job, it is the equal of its most recent competitor, the Moiseivitch performance for Victor (M-761), and Serkin's reading is stylistically far superior. On the other hand, Serkin has neither the tonal splendor of Giesecking (who collaborated with Walter and the Vienna Philharmonic, Columbia M-243) nor the warm humanity of Schnabel (Victor M-155). However, neither of these latter recordings are particularly acceptable by modern standards of reproduction. It should be noted too that Giesecking plays the finale of the *Emperor* Concerto with certain cuts.

All things considered, if you don't already own a set of the *Emperor* Concerto, this new version is probably your best buy. However, if age of recording doesn't matter, and you're after the best interpretation you can get, listen also to the older Schnabel and Giesecking readings.

PIANO SONATA NO. 26 IN E-FLAT, OP. 81A ("Lebewohl")

Artur Rubinstein

Victor M-858 \$2.50

One of Beethoven's few programmatic pieces for piano, this Sonata was written upon the enforced departure of Beethoven's friend and pupil, the Archduke Rudolph, from Vienna after the French had occupied the city. The three movements are entitled *Das Lebewohl*, *Die Abwesenheit*, *Das Wiederseh'n* ("Farewell, Absence, Reunion"). Much to Beethoven's disgust, his publishers insisted on the French title *Les Adieux* instead of the much more meaningful and intimate German *Lebewohl*.

Hardly one of Beethoven's greatest piano sonatas, this work still contains many tender and delightful moments. However, Artur Rubinstein's curiously brittle reading fails to make the most of them. Some of this effect may be due also to Victor's rather thin piano recording, in no way comparable to what the English engineers have accomplished with, say, Schnabel's performance of Schubert's D Major Piano Sonata (Victor M-888).

THEME AND VARIATIONS IN F, OP. 34

FIFTEEN VARIATIONS AND FUGUE IN E-FLAT, OP. 35 ("Eroica")

Claudio Arrau (Piano)

Victor M-892 \$4.50

Two important Beethoven "firsts" on domestic discs, and superbly played at that. The Theme and Variations in F are primarily lyrical in character and reveal Beethoven at his best and most resourceful. Among the

## Beethoven (Continued)

more interesting musical features of this work is the fact that only the theme and final variation are in the indicated key of F. The other variations follow a formula of modulating downward in alternate major and minor thirds.

Of even more musical importance is the set of Fifteen Variations and Fugue in E-flat; for the basic theme is the same as that which Beethoven used for the finale of the *Eroica* Symphony. Previously Beethoven had used this theme in the finale of his *Prometheus* ballet and as a Contra Dance (Columbia X-184).

In this luxuriant set of piano variations, the composer seemingly exhausts every musical possibility inherent in this simple theme, and with astounding emotional and pianistic effect. It is really incredible that Beethoven could have carried the job further and with even greater results in the *Eroica* Symphony.

As a performance, this is the finest thing Mr. Arrau has done on discs.

## Brahms

### INTERMEZZI AND RHAPSODIES:

*Intermezzi*—A Minor, Op. 76, No. 7

E-flat Major, Op. 117, No. 1

B-flat Minor, Op. 117, No. 2

A Major, Op. 118, No. 2

E-flat Minor, Op. 118, No. 6

C Major, Op. 119, No. 3

*Rhapsodies*—B Minor, Op. 79, No. 1

E-flat, 119, No. 4

Artur Rubinstein (Piano)

Victor M-893 \$4.50

All of these pieces have been recorded before by Wilhelm Bachaus

(Victor M-202, withdrawn) with the exception of the E-flat Rhapsody. Certain of the Intermezzi have been done exceedingly well by Giesecking (Columbia X-201) and Myra Hess (Columbia 4083-M), while all three of the Rhapsodies have been performed on discs by Egon Petri (Columbia X-183). Although the aforementioned artists surpass Rubinstein in their readings of certain individual pieces, the withdrawal of the Bachaus Brahms Album leaves the present set in a class by itself as the best all-around collection of Brahms' piano music. We should note here also that Rubinstein has recorded the Rhapsody in G Minor, Op. 79, No. 2 on Victor 14946. High point of this set is the performance of the Rhapsodies, notably the E-flat which receives its first truly adequate recording. The recording of the piano could stand more body, but with that one reservation, this album is a splendid investment for those who either lack the old Bachaus album or who are looking for a first-rate reading of the Brahms piano Rhapsodies.

ORGAN CHORALE: ES IST EIN  
ROS ENTSPRUNGEN, OP. 122,  
NO. 8

E. Power Biggs (Organ)

Victor 18292 \$1.00

For some curious reason Brahms' last artistic will and testament, the Eleven Chorale-Preludes for Organ, Op. 122, have been totally neglected by the record companies. Like the Four Serious Songs, they constitute a musical meditation of a great creative artist approaching the closing days of his life. They occupy a unique place in the organ literature as being the only chorale-preludes written since Bach's day deserving of a place

alongside those of the Leipzig master.

The present work is the most popular of the Brahms Organ Chorales, and is a lovely lyric piece based on the old 16th Century Christmas Carol attributed to Praetorius, *Es ist ein Ros entsprungen* ("Lo, How a Rose E'er Blooming"). The performance on this disc by E. Power Biggs is musicianly and excellently recorded.

**ORGAN CHORALE: HERZLICH  
THUT MICH VERLANGEN, OP.  
122, NO. 10**

Grover Oberle (Organ)

Tone Art 5/6 (Hotel Ansonia, N.Y.C.)  
\$1.50

This is the second of two chorale-preludes which Brahms composed on one of the most beautiful of all the Lutheran chorales. In contrast with the almost naive lyricism of *Es ist ein Ros entsprungen* (see above), this is fateful, brooding music destined to haunt the listener long after he has heard it on the phonograph. Grover Oberle's performance on the organ of St. Thomas' Church in New York City is one of surpassing beauty, despite some over-reverberation in the empty hall.

*Campos*

**PORTO RICAN DANZAS:**

*Felices Dias; Maldito Amor; Alma  
Sublime; Tormento; No me Toques;  
Vano Empeno; Laura y Georgina;*

*Buen Humor*

*Jesus Maria Sanroma* (Piano)

Victor M-849 \$3.00

Juan Morel Campos (1857-1896) was one of the most gifted Latin-American musicians of the last century. His compositions included a

symphony, as well as numerous zarzuelas and smaller works. The danzas recorded here are idealization of popular Porto Rican dance forms in the manner of the Brahms waltz or Chopin mazurka, with colorful subtitle added by the composer. They are not great music, but they do fall well on the ear and are of more than passing artistic interest. Sanroma plays them with appropriate verve and color and is well recorded.

*Chabrier*

**SCHERZO-VALSE**

*Reginald Stewart* (Piano)

Victor 12606 \$1.00

This popular piano piece by the composer of *España* has received better performances on discs, notably by Robert Casadesus on Columbia 71061-D.

**TROIS VALSES ROMANTIQUES**

*Robert and Gaby Casadesus* (Duo-pianists)

Columbia X-209 \$2.00

Here is music of more than usual interest, not only because of its sparkle and brilliance, but because of the way its exuberant composer anticipates such later works as Ravel's *Valses Nobles et Sentimentales* and other 20th century musical fun-poking at the 19th century romantic pose. The first number recalls Weber; the next is Chopinesque; while the last begins *ala* Debussy, then throws in a little of Brahms and Schumann for good measure. Robert and Gaby Casadesus, making their disc debut as a two-piano team, give a superb performance.

*Chopin*

## PIANO CONCERTO NO. 1 IN E MINOR, OP. 11

*Edward Kilenyi, Minneapolis Symphony Orch.—Dimitri Mitropoulos*  
Columbia M-515 \$4.50

Despite valiant efforts, Kilenyi does not play this music with the same superb stylistic command as Artur Schnabel on Victor M-418; nor is he or the orchestra as well recorded, for all the five years intervening between the two album sets.

## THE TWENTY-FOUR PRELUDES, OP. 28

*Egon Petri (Piano)*

Columbia M-523 \$4.50

An up-to-date recording of the complete Chopin Preludes has been needed for some time. However, Egon Petri was not exactly an ideal choice for such a task; inasmuch as a complete performance of the Preludes requires not only digital versatility (of which Petri has plenty and some to spare), but an almost superhuman emotional and interpretative versatility. It is on this latter point that Petri proves a disappointment. For though he gives a superb account of the big, dynamic pieces, he seems unable to communicate the soul-searching intimacy of the smaller ones. Added to this is the rather brittle and hard-edged reproduction of the piano. As to a final choice between this set and the old Cortot album (Victor M-282), which also has its limitations, it will be largely a matter of personal taste on the part of the listener.

WALTZES (*Complete*)

*Alexander Brailovsky (Piano)*

Victor M-863, 864 \$8.00

Previous "complete" recordings of the Chopin Waltzes have been made by Edward Kilenyi (Columbia M-390) and Alfred Cortot (Victor M-500, withdrawn). This present set by Brailovsky has the advantage of being truly complete, even to indicated repeats. He shows a tendency at times to "rattle-off" the faster waltzes and to sentimentalize the slow ones, but on the whole, he has done a truly admirable job. I've always liked Edward Kilenyi's youthfully lyric approach to the Chopin Waltzes, so I strongly recommend that you listen to both his set and the present one before making a final choice.

WALTZES: E-flat, Op. 18; F Minor, Op. 69, No. 1; E Minor (Post); C-sharp Minor, Op. 64, No. 2; G-flat, Op. 70, No. 1; D-flat, Op. 64, No. 1

*Robert Goldsand (Piano)*

Decca Set 185 \$2.00

Almost more than any other pianist on records, with the possible exception of Rosenthal on Victor M-338, Goldsand has captured the truly intimate lyric quality of the "smaller" Chopin. If you can't afford either of the "complete" sets of Chopin Waltzes, this one which includes some of the most popular is a best buy for your money.

*Couperin*

## LES FASTES DE LA GRANDE ET ANCIENNE MENESTRANDISE

*Alice Ehlers (Harpsichord)*

Camut 12.112 \$1.00

It is said that François Couperin ("Le Grand") wrote this "satirical comedy in five acts" for harpsichord as a result of a quarrel between the organists and harpsichordists on the one hand and the *menetriers*, or wandering musicians on the other. The five sections bear the titles: *Les Notables* ("The Notables"), *Les Vieilleux* ("The Hurdy-Gurdy Players"), *Les Jongleurs avec les singes et les ours* ("The Jugglers with Monkeys and Bears"), *Les Invalides* ("The Pensioners"), and *Deroute de la Troupe* ("Rout of the Troupe"). Thus far this is the largest Couperin keyboard work yet available on domestic labels, and it is utterly fascinating from beginning to end. Thanks to the inexhaustible melodic and coloristic riches of the music and Mme. Ehlers' superb playing, this is a harpsichord disc worthy of the finest Landowska and Kirkpatrick issues of the past five years. Put this one down as a "must" for your library.

## Debussy

### ARABESQUES: NO. 1 IN E, NO. 2 IN G

*Jose Iturbi* (Piano)

Victor 18237 \$1.00

Minor Debussy, dating from 1888, competently played and well recorded.

### ETUDES: NO. 1 (For 5 Fingers, after M. Czerny); NO. 7 (Chromatic Intervals)

*Jakob Gimpel* (Piano)

Columbia 17305 \$.75

Debussy's *Etudes* for piano were among his last works, and significantly enough, were dedicated to the memory of Chopin. No. 1, "after Czerny" has a touch of humor that will delight anyone who has had to struggle with the latter's technical exercises. Mr. Gimpel's playing is first-rate, but the recording is rather dry and lusterless.

### LA CATHEDRAL ENGLOUTIE (PRELUDES, BK. I, NO. 10)

*E. Robert Schmitz* (Piano)

Victor 11-8240 \$1.00

*Artur Rubinstein* (Piano)

Victor 36289 \$.75

Both recordings of this popular work have the advantage of being complete on a single side, without the break necessitated by Gieseking's version on a ten-inch disc (Columbia 17077-D). Both performances are very fine, with Schmitz benefiting by superb recording, while Rubinstein's earlier version is a good buy at the price.

### CLAIR DE LUNE (SUITE BERGAMASQUE NO. 3)

*E. Robert Schmitz* (Piano)

Victor 11-8240 \$1.00

(arr. Orch.—O'Connell)

*Charles O'Connell, Victor Symphony Orch.*

Victor 36228 \$.75

(arr. Orch.—Kostelanetz)

*Andre Kostelanetz Orch.*

Columbia 7361-M \$1.00

Another Debussy favorite, which receives its newest recording from E. Robert Schmitz in a version that com-

## Debussy (Continued)

pare favorably with the definitive Gieseking performance (Columbia X-8) and is better reproduced.

Of the two orchestral transcriptions listed above, that by O'Connell is not only the better, but the best of its kind on discs. The excellence of the playing and recording put it in the "best buy" class.

## Dohnányi

ETUDE IN E MAJOR; RHAPSODY  
IN C MAJOR; RHAPSODY IN  
E-FLAT MAJOR

Miklos Schwalb (Piano)

Bost Set BA-3 \$3.50

Miklos Schwalb, gifted young Hungarian pianist, makes his American disc debut playing three previously unrecorded works by his fellow countryman, Erno Dohnányi. The music is typical Dohnányi in its Brahms-Lisztian eclecticism, rising occasionally to heights of true dramatic power—notably the E-flat Rhapsody based on the *Dies Irae*. Mr. Schwalb shows himself to be a first-rate artist, but he is not aided by the rather thin and under-amplified recording.

## Felton

ORGAN CONCERTO NO. 3 IN B-  
FLAT

E. Power Biggs with Arthur Fiedler's  
*Sinfonietta*

Victor M-866 \$2.00

The Reverend William Felton (1713-1769) was one of the most distinguished English musicians of his

day, contemporary with Handel and William Boyce. The Handelian influence is prominent throughout this charming organ concerto. The music is of no world-shaking greatness, but its fluent melodies and terse structure fall lightly on the ear, especially when as well played as it is here by Mr. Biggs with Fiedler's expert group of instrumentalists.

## Franck

PIECE HEROIQUE (arr. Orch.—  
O'Connell)

Pierre Monteux, San Francisco Sym-  
phony Orch.

Victor 18485 \$1.00

Franck's rather bombastic organ work, very effectively transcribed for orchestra by Charles O'Connell, receives a topflight performance at the hands of Monteux and the San Francisco Symphony. The reproduction is fully the equal of Victor's other full-blooded recordings of this orchestra.

## Gershwin

PIANO CONCERTO IN F

Oscar Levant, N. Y. Philharmonic-  
Symphony Orch.—Andre Kostelan-  
etz

Columbia M-512 \$4.50

This is the second complete version of the Gershwin Piano Concerto to reach the record lists in almost as many years. The previous reading was a superb one by Sanroma with the Boston Pops Orchestra (Victor M-690), which seemed unlikely to be surpassed at any immediate future date. In all fairness, let it be said that



Levant's pianism is superior stylistically to Sanroma's when it comes to Gershwin's music. However, the N. Y. Philharmonic-Symphony lacks the sparkle and vigor of Fiedler's band. Part of this can be charged-up to leadership; but it is even more the fault of Columbia's ponderously muddy recording job with its over emphasis of percussion and its veiling of the upper orchestral registers.

### *Grieg*

#### PIANO CONCERTO IN A MINOR

*Artur Rubinstein, Philadelphia Orchestra—Eugene Ormandy*

Victor M-900 \$3.50

A new recording of this pianist's warhorse and concert favorite has been badly needed in the Victor catalog to replace the outdated version by Bachaus (Victor M-204). Suffice it to say, that with the sure-fire combination of Rubinstein and the Philadelphia Orchestra, this album is a brilliant success both musically and technically. Its strongest competition comes from Giesecking's beautiful interpretation on Columbia M-313, but the orchestral support as well as the recording of that set is far inferior to that accorded Rubinstein here. The Polish pianist interprets Grieg's lovely music with just the right blend of lyricism and fireworks, so that it sounds neither superficial on the one hand nor sentimental on the other. If you don't already own the Grieg Concerto, put this set down as a "must."

#### LA PAPILLON

*Jesus Maria Sanroma (Piano)*

Victor 18153

A minor, but popular Grieg *morceau*, interpreted with cool efficiency but little romantic color and intimacy.

### *Handel*

#### PASSACAGLIA (from HARPSICHORD SUITE NO. 7 IN G MINOR) (arr. Halvorsen)

*Jascha Heifetz (Violin), William Primrose (Viola)*

Victor 11-8151 \$1.00

The justly celebrated arrangement of this music by the Norwegian violinist and composer, Johan Halvorsen, receives a sumptuous performance at the hands of Messrs. Heifetz and Primrose, with recording to match. If you can't afford the original of the entire G Minor Suite as played by Landowska (Victor 15552-3), this disc is a first-rate investment. For violin and viola enthusiasts, it's a "must."

### *Karg-Elert*

#### CHORALE - IMPROVISATION: NUN DANKEN WIR ALLE UN- SER GOTT, OP. 65, NO. 59

*Grover J. Oberle (Organ)*

Tone-Art 5/6 (Hotel Ansonia, N.Y.C.)  
\$1.50

Siegfried Karg-Elert (1879-1933) was one of the most illustrious German organists of his generation. In addition, he was a prolific composer whose works for the organ rank among the most significant compositions for that instrument.

The chorale-improvisation (No. 59 of a set of sixty-six) recorded here is music of imposing effect, and serves to arouse further curiosity about

*Karg=Elert (Continued)*

the composer's other music for organ. The performance is very good; and the recording, except for some excess reverberation, is satisfactory.

*Liszt*

## HUNGARIAN RHAPSODY NO. 2

*Jesus Maria Sanroma*

Victor 13831 \$1.00

(arr. Orch.—Stokowski) *Leopold Stokowski, All American Orch.*

Columbia 11646-D \$1.00

Neither of these two recordings of the much abused Second Hungarian Rhapsody constitute notable additions to the recorded literature. Sanroma's piano performance is no great shakes as an interpretation. While Stokowski has done his orchestral version of the music to far greater advantage with the Philadelphia Orchestra on Victor 14422.

## LIEBESTRAUM NO. 3

*Artur Rubinstein (Piano)*

Victor 36337 \$.75

The best recorded version of Liszt's popular piano work.

*Litolf*CONCERTO SYMPHONIQUE NO.  
4: SCHERZO

*Irene Scharrer, London Symphony Orch.—Sir Henry Wood*

Columbia 17043-D \$.75

Henry Charles Litolf (1818-1891) is known mainly as the founder of a

celebrated music publishing house. He was also a noted pianist, and as this disc shows, a composer of no small skill. This Scherzo from his Concerto Symphonique No. 4 is somewhat Mendelssohnian in character, and makes for delightful listening. The recording dates back several years, but shows no effect of age; neither, for that matter, does Mme. Scharrer's sparkling performance with Sir Henry Wood's expert orchestral support.

*Mignone*

## TANGO BRASILEIRO; QUASI MODINHA; LENDA BRASILEIRA NO. 1; LENDA BRASILEIRA NO. 2

*Francisco Mignone (Piano)*

Bost Set BA-2 \$3.50

Next to Heitor Villa-Lobos, Francisco Mignone is probably the best-known of contemporary Brazilian composers. However, if these records provide a fair sample, his music lacks the verve and brilliant originality characteristic of his fellow-countryman's work. The general impression afforded by the four pieces recorded here is of a basically French impressionist musical idiom flavored with Brazilian local color. The composer plays expertly, but the reproduction of the piano is rather on the thin side.

*Moussorgsky*

## PICTURES AT AN EXHIBITION

*Alexander Brailowsky (Piano)*

Victor M-861 \$4.50

(arr. Stokowski) *Leopold Stokowski, All American Orchestra*

Columbia M-511 \$4.50

For some unknown reason, the records seem to have taken a fancy to this Moussorgsky work, for the two albums listed above comprise respectively the fifth and sixth disc versions of the *Pictures at an Exhibition*. True, the Royale set of the original piano score performed by Alfred Mirovitch (Set R-25) is no longer available; but that still leaves Koussevitzky's reading of the Ravel orchestration (Victor M-102), Ormandy's version of the music as transcribed by Calliet (Victor M-442), and Stokowski's lurid performance of his own bit of lily-gilding with the Philadelphia Orchestra (Victor M-706).

To be perfectly frank, Brailowsky's splendid performance of the original piano score of the *Pictures* is the only one of these two new sets that was in any way needed. If the Columbia had to give us an orchestral transcription of Moussorgsky's music, why not the Ravel version played by, say, Rodzinski and the Cleveland Orchestra . . . or even the orchestration of M. Touschmalov, a contemporary of Moussorgsky?

Of the various extant versions of the *Pictures* on discs, the Ravel transcription performed by Koussevitzky is still the preferable one, despite recording dating from more than 10 years ago. The Calliet orchestration in no way compares with that of Ravel, for all of Ormandy's conscientious reading and Victor's splendid recording job. Stokowski's transcription, when it is good, is very good indeed; when it is bad, it is dreadful. In any case, his performance for Victor with the Philadelphia Orchestra is infinitely better technically and artistically than this newest Columbia album which was recorded in an absolutely "dead" studio.

## Mozart

### MINUET IN D (K. 355); GIGUE IN G MINOR (K. 574)

Robert Casadesus (Piano)

Columbia 11702-D \$1.00

The Minuet is highly chromatic and strangely dissonant in character; while the Gigue is a piece in fugal style with surprising dramatic modulations. The performances by Casadesus are flawless and expertly recorded.

### PIANO CONCERTO NO. 27 IN B-FLAT (K. 595)

Robert Casadesus, *Philharmonic-Symphony Orch. of N. Y.*—John Barbirolli

Columbia M-490

This, the last of Mozart's piano concertos, has been recorded previously by Arthur Schnabel in a fine but distinctly romantic interpretation (Victor M-240). Here, by contrast, we have a reading of the utmost classic purity by Robert Casadesus. The piano tone sounds rather thin in Columbia's reproduction, and the orchestral episodes sound cloudy and not as well defined as they might be. Nevertheless, this is a good set on the whole, and can be wholeheartedly recommended to those who prefer their Mozart in the classic manner.

### PIANO SONATAS NO. 5 IN G (K. 283), NO. 17 IN D (K. 576)

Claudio Arrau

Victor M-842 \$3.50

Both of these sonatas have been recorded before . . . No. 5 by Kath-

## Mozart (Continued)

leen Long (Musicraft Set 13), No. 17 by Casadesus (Columbia M-433). Arrau's flawless, but small-scale, playing is better suited to the cheery little G Major Sonata rather than the one in D (the last Mozart wrote) with its rich and spacious counterpoint. Victor's recording is clear and brilliant; and with the exception of the one reservation noted, this album makes a first-rate addition to any representative library of piano music on discs.

## Purcell

### TRUMPET TUNE AND AIR

*Charles Courboin* (Organ)

Victor 17813 \$1.00

Up to now, Dr. Courboin has been done poor justice in his single discs. However, this Purcell Trumpet Tune with its sturdy processional quality and the lovely air that serves as a contrasting episode constitute a notable exception. While Courboin is hardly a Purcell stylist, he gives an engaging performance of some delightful music . . . all beautifully recorded on the organ of the Academy of Arts and Letters in New York.

## Rachmaninoff

### PIANO CONCERTO NO. 1 IN F-SHARP MINOR, OP. 1

*Sergei Rachmaninoff, Philadelphia Orchestra—Eugene Ormandy*

Victor M-865 \$3.50

Although this Concerto is numbered by Rachmaninoff as his Op. 1,

it was so thoroughly revised in 1917 (27 years after its composition) as to constitute a virtually new work. Its three movements (*Vivace*, *Andante*, and *Allegro Vivace*) contain all the familiar Rachmaninoff traits . . . passionate and nostalgic lyricism, a superb sense of the dramatic in music, brilliant virtuoso treatment of the orchestra and piano. The music lacks the cohesion of Rachmaninoff's best work *Rhapsody on a Theme by Paganini* (see below), *The Isle of the Dead* (Victor M-75), the Second (Victor M-239), or Third Symphonies (Victor M-712). Nevertheless, there are plenty of stirring pages . . . notably the great cadenza of the first movement, where the composer at the piano unleashes his titanic keyboard technique for everything it's worth. As a job of piano-and-orchestra recording, this set is one of Victor's best. For piano students and Rachmaninoff fans, here is a must set for your record library.

### PRELUDES IN G MINOR, OP. 23, NO. 5; IN B MINOR, OP. 32, NO. 10

*Benno Moiseivitch* (Piano)

Victor 18295 \$1.00

The first of these Preludes (the celebrated *Alla marcia*) has been available in its original piano form only on a rather old disc by Horowitz (Victor 7466), while the second piece (a darkly passionate work) has never been recorded before on domestic labels. Mr. Moiseivitch excels in music of this type; so it is no surprise to hear the fine performance he gives us on this record. Truly remarkable is the full and well-balanced piano recording, a product of England's HMV studios.

RHAPSODY ON A THEME OF  
PAGANINI*Benno Moiseivitch* (Piano), *London Philharmonic Orch.*—*Basil Cameron*

Victor M-855 \$3.50

Mr. Moiseivitch is to be commended for his courage in even attempting to match the composer's performances of such works as this one (see Victor M-250) and the C Minor Concerto (Victor M-58 vs. Victor M-666). His performance on these discs is admirable in every respect, and beautifully recorded. However, he has no Stokowski with the Philadelphia Orchestra to back him up, and even he cannot compete on even terms with the composer as a virtuoso keyboard technician, let alone interpreter of his own works.

## SUITE FOR TWO PIANOS, OP. 17

*Vitya Vronsky & Victor Babin* (Duo-pianists)

Victor M-822 \$3.50

The same artists recorded this brilliant composition several years ago on Victor M-213. Their interpretation here is substantially the same, improved mainly by brilliant and clear up-to-date recording.

*Rubinstein*

## STACCATO ETUDE

*Reginald Stewart* (Piano)

Victor 12606 \$1.00

A bit of virtuoso fluff by the celebrated Russian pianist and composer, Anton Rubinstein; well played here, but accorded rather wooden recording.

## VALSE CAPRICE

*Artur Rubinstein* (Piano)

Victor 36337 \$1.00

A dazzling performance of one of the most popular pieces among virtuoso pianists.

*Saint-Saëns*DANSE MACABRE (arr. for two  
pianos by the composer)*Pierre Luboschutz & Genia Nemenoff*

Victor 18486 \$1.00

A first-rate performance of Saint-Saëns' concert favorite in a recently-discovered two-piano version.

*Schubert*PIANO SONATA NO. 10 IN D, OP.  
53*Artur Schnabel*

Victor M-888 \$5.50

Thanks to Artur Schnabel, the piano sonatas of Schubert have begun to achieve some degree of popularity among concertgoers. For, despite his great reputation as an interpreter of Beethoven, he is an even finer exponent of the sadly neglected piano music of Schubert, as witness his superlative recorded performances of the *Moments Musicaux* (Victor M-684) and the posthumous Sonata in A (Victor M-580).

Dating from 1825, Schubert's D Major Piano Sonata is another glorious example of the composer's incomparable and truly noble lyricism. Although the final Rondo is familiar in violin transcription, the heart of this music lies in the first three move-

*Schubert. (Continued)*

ments, particularly in the heavenly slow movement and the unforgettably Viennese Scherzo. The *trio* section of this latter movement contains a melody so beautiful that it must be heard to be believed!

Schnabel's performance beggars description with its wealth of feeling and exquisite sense of style; and the recording, made in England, is absolutely flawless. Don't neglect this album at any cost!

SOIRÉE DE VIENNE (*arr. Liszt*)

Moriz Rosenthal (Piano)

Victor 1854 \$ .75

Some of Schubert's loveliest waltz melodies, played in true Viennese style by one of the grand old masters of the keyboard.

*Schumann*

## ANDANTE AND VARIATIONS IN B-FLAT, OP. 46

ETUDE IN THE FORM OF A CANON, OP. 56, NO. 4 (*arr. Debussy*)

Ethel Bartlett & Rae Robertson (Duo-Pianists)

Columbia X-213 \$2.50

Here's a notable addition to the recorded two-piano repertoire . . . Schumann's warmly romantic Andante and Variations in B-flat, coupled with a virtually unknown but intensely lyrical Etude in the Form of a Canon. The Bartlett and Robertson team is in top form, especially in the brilliant passage work of the Variations, and they are accorded excellent recording.

*Scriabin*

## PIANO MUSIC:

Poème Tragique, Op. 34; Preludes: Op. 17, No. 6; Op. 27, No. 1; Op. 11, No. 14; Poème, Op. 41; Poème, Op. 44, No. 1; Preludes: Op. 11, No. 17; Op. 22, No. 1; Poème-Nocturne, Op. 61; Poème, Op. 69, No. 2; Poème, Op. 71, No. 1; Sonata No. 9 ("The Black Mass"), Op. 68; Etudes in 7ths, Op. 65, No. 2; Sonata No. 7 ("The White Mass"), Op. 64; Etude in 5ths, Op. 65, No. 3; Preludes: Op. 33, No. 4; Op. 45, No. 5; Op. 67, No. 2; Op. 31, No. 4.

Samuel Yaffe (Piano)

Paraclete Music Discs 8, 9, 12, 14, 15, 16 \$1.00 each

(S. A. Evreinow, East Haven, Conn.)

## SONATA NO. 6, OP. 62

Emma Criscuolo Gagliardi (Piano)

Paraclete Music Discs 19, 20 \$2.50

## SONATA NO. 8, OP. 66; PRELUDES: Op. 74, No. 2; Op. 59, No. 2

Yolanda Balotine (Piano)

Paraclete Music Discs 22, 23, 24

The initial release of Paraclete's Scriabin discs was reviewed in *The Record Book Supplement* (P. 832). The records listed above carry forward that company's bold artistic project, delving deeper yet into Scriabin repertoire hitherto unknown to all but a minority of the concert-going and record-buying public. As was the case with the previous Paraclete issue, none of the music has been available on domestic labels before. The performances of both Mr. Yaffe as well as the those of Misses

Gagliardi and Balotine are straightforward, sympathetic, and cleanly recorded. If you are a devotee of Scriabin or are interested in gaining a broad view of his brilliant and sometimes great contributions to the piano repertoire, you'll find these discs well worth looking into.

ETUDES: OP. 8, NO. 12 IN D-SHARP; OP. 2, NO. 1 IN C-SHARP MINOR (arr. LaSalle Spier)

*Hans Kindler, National Symphony Orch.*

Victor 11-8150 \$1.00

Scriabin's music, like Chopin's, is essentially pianistic in character, and hardly lends itself to orchestral transcription, particularly of the lush variety represented here. For an excellent recording of these two pieces in their original form, listen to Simon Barer's first-rate pianism on Victor 1721.

## *Sinding*

RUSTLE OF SPRING, OP. 32

*Jesus Maria Sanroma (Piano)*

Victor 18153 \$1.00

A competent, if rather cool, performance of Christian Sinding's keyboard favorite.

## *Sowerby*

SYMPHONY IN G FOR ORGAN (1930)

*E. Power Biggs*

Victor M-894 \$4.50

The American composer, Leo Sowerby (b. 1895) has been represented on discs thus far by his concert overture *Comes Autumn Time* (Victor 2058), *The Irish Washerwoman* (Victor 1761), and a piece for piano, *The Lonely Fiddler* (in Victor Set M-764). The Organ Symphony in G was written in 1930 and dedicated to Sowerby's late great fellow organist, Lynwood Farnam. The music is chromatic and heavily dissonant in idiom . . . imposing and even thrilling at times, while at other moments it becomes merely tedious. The first movement bears the playing indication *Very Broadly*. This is followed by an exciting second movement in virtuoso manner, marked *Fast and Sinister*. The finale is a Passacaglia comprising thirty-three variations. All in all, this work is not easy listening, even for the hardened concertgoer; and when we consider how many truly great organ masterpieces still remain to be recorded, it seems rather strange to have this particular music finding its way to discs.

The performance by E. Power Biggs is first rate, as is Victor's full and sonorous recording.

## *Tchaikovsky*

PIANO CONCERTO NO. 1 IN B-FLAT MINOR, OP. 23

*Vladimir Horowitz, NBC Symphony Orchestra—Arturo Toscanini*

Victor M-800 \$4.50

For a good many record-buyers, the magic names of Horowitz and Toscanini will be sufficient to determine their choice of this much used and abused piano concerto. It must be admitted that the performance is breath-taking (a little too breath-

*Tchaikovsky (Continued)*

taking!) and is brilliantly recorded. For all its recording age, the old Artur Rubinstein album (Victor M-180) still gives the best all-round account of the music, while the beautifully recorded though deliberately-played Petri version (Columbia M-318) has much to recommend it for those who tire of having Tchaikovsky's passions torn to tatters. It would be a pleasure to say that the Toscanini-Horowitz combine has said the last word on discs for this concerto, but they just barely miss the mark by pushing the *tempi* as hard as they do. So, by all means, listen to "all three" before you buy.

HUMORESQUE, OP. 10, NO. 2 (*arr.*  
*Stokowski*)

*Leopold Stokowski, All American Orchestra*

Columbia 19005-D \$ .75

An attractive transcription of one of Tchaikovsky's more popular piano

works, excellently played, but coarsely recorded.

*Weber*

PIANO SONATA NO. 1 IN C, OP. 24

*Claudio Arrau*

Victor M-884 \$3.50

This is the second of Carl Maria von Weber's piano sonatas to find its way onto discs within recent years; for a little over two years ago Cortot gave us a lovely reading of the Sonata No. 2 in A-flat. Like that latter work, the C Major Sonata is a mixture of gorgeous romantic lyricism and commonplace virtuoso trick-passagework. In many ways, we can hardly blame Weber for the latter, inasmuch as it was the keyboard style most exploited in his day. However, the beautiful *Adagio* movement of this piece is alone worth the price of the album. Claudio Arrau, brilliant Chilean pianist, comes through with flying colors both artistically and technically, and is given fine recording.



*Music for Strings and Woodwinds*
**OUTSTANDING RELEASES OF THE YEAR:**

Beethoven *Kreutzer* Sonata with Busch and Serkin (Columbia M-496); Brahms' A Major Violin Sonata, Op. 100 with Heifetz and Bay (Victor M-856); Brahms' Double Concerto with Heifetz, Feuermann and Philadelphia Orchestra (Victor M-815); Mozart Horn Concerto with Brain and BBC Symphony (Victor M-856); Chopin Introduction and Polonaise for 'Cello with Feuermann and Rupp (Victor 17610); Vivaldi D Minor Concerto Grosso by Koussevitzky and the Boston Symphony (Victor M-886).

**IMPORTANT DELETIONS FROM THE DOMESTIC CATALOGS:**

Bach Unaccompanied Violin Partita in D Minor (Victor M-232), also Sonatas Nos. 1 in G Minor (Victor 8361-2) and 3 in C Major (Victor M-284), all superbly played by Menuhin; Bartók's Rhapsody No. 1 for Violin with Szigeti and the composer at the piano (Columbia 11410-D); Arnold Bax's fine Viola Sonata with William Primrose and Harriet Cohen (Columbia M-386); Beethoven's Violin Sonatas in F ("Spring") (Victor M-228) and C Minor (Victor M-283) with Busch and Serkin; Gingold and Rubinstein's fine reading of the Bloch Violin Sonata (Victor M-498); Brahms' lovely G Major Violin Sonata, Op. 78, with Busch and Serkin (Victor M-121); Arthur Foote's Night Piece for Flute and Strings done by Wummer and the Dorian Quartet (Columbia 70339-D); Hindemith's Unaccompanied 'Cello Sonata, Op. 25, No. 3 magnificently played by Feuermann (Columbia 69001-D); Lekeu's passionately lyric Violin Sonata played by the Menuhins (Victor M-579); Alessandro Scarlatti's piquant little Sonata for Flute and Strings played by Rene Le Roy and others (Victor 4250-1).

## *Anthologies*

**A PROGRAM  
OF RECORDED MUSIC**

*Sonata in F for Alto Recorders and  
Harpsichord—J. C. Schickhard*

*Five Duets—Purcell*

*Alfred Mann & Anton Winkler* (Re-  
corders), *Edith Weiss-Mann*  
(Harpsichord)

Hargail MW-101-2 (27 5th Av., New  
York City)     \$2.50

The growing popularity of the recorder, or end-blown flute, has brought another independent record company into the field. The Sonata in F by the Hamburg 18th century composer, Johann Christian Schickhard, falls pleasantly on the ear; but the real charm of these discs lies in the lovely music by Henry Purcell for the two recorders unaccompanied. The performances here are straightforward and musicianly and are well, though not brilliantly reproduced.

## *Anthologies (Continued)*

### 'CELLO ENCORES BY GREGOR PIATIGORSKY

*R o m a n c e — Debussy; Tarantelle—Faure*

*Spanish Dance No. 2—Granados*

*Masques ("Romeo and Juliet")—Prokofieff*

*Pièce en forme de habanera—Ravel*  
*The Swan—Saint-Saëns*

*Gregor Piatigorsky ('Cello), Valentin Pavlovsky (Piano)*

Columbia M-501      \$2.75

An exceedingly attractive and well-chosen program of 'cello favorites. The most interesting and unusual item is the excerpt from Prokofieff's *Romeo and Juliet* ballet. Performance and recording are tops.

## *Bach*

### BRANDENBURG CONCERTO NO. 4 IN G

*Marian Head (Violin), Adolf Mann & Anton Winkler (Recorders), Edith Weiss-Mann (Harpsichord), Curtis Institute String Ensemble—Ezra Rachlin*

Hargail Set MW-105      \$4.00

Here is the most ambitious attempt yet made in featuring the recorder (end-blown flute) on discs; for it was this type of instrument that was featured in the original scoring of Bach's Brandenburg concertos. Although the performance on these discs is musicianly, it hardly possesses the clarity and verve of the Busch Chamber Players' reading which used the modern-type flute (Columbia 68440-1-D). When the recorders aren't drowned out by the ensemble,

the music partakes of a certain antique charm, but it is hardly enough to appeal strongly to the lay music lover.

### SONATA NO. 3 IN E FOR VIOLIN AND CLAVIER

*Yehudi & Hephzibah Menuhin (Piano)*

Victor M-887      \$2.50

The only other recording of this lovely work is that by Boris Schwartz with Alice Ehlers at the harpsichord (Gamut Set 13). While Schwartz is hardly in a class with Menuhin as a fiddle virtuoso, these two sets make for interesting comparisons . . . inasmuch as harpsichord and violin blend beautifully, while piano and violin definitely do not. As far as authenticity of performance is concerned, the Schwartz-Ehlers version is the inevitable first choice. However, it would be unfair to say that Hephzibah Menuhin fails to make good with the clavier part performed on the piano. On the contrary, it is her unbelievably pellucid playing that lends the most attraction to the Victor album.

## *Beethoven*

### VIOLIN SONATA NO. 3 IN E-FLAT, OP. 12, NO. 3

*Jascha Heifetz, Emanuel Bay (Piano)*  
Victor M-852      \$3.00

The music of this early Beethoven sonata reveals Heifetz's artistic shortcomings rather than his assets; for he shows a tendency to swell the phrases of the lovely slow movement with exaggerated effect. Then too, Bay's piano is altogether too far in the

background. The recording is acceptable, but rather on the wooden side. All-in-all, this set in no way displaces the excellent older version of the E-flat Sonata by Busch and Serkin (Victor 7560-1), except for its up-to-date recording.

**VIOLIN SONATA NO. 9 IN A MAJOR ("Kreutzer"), Op. 47**

*Adolf Busch, Rudolf Serkin* (Piano)  
Columbia M-496 \$4.50

The celebrated *Kreutzer* Sonata receives a stunning reading at the hands of two of the finest ensemble players of our day. Busch is no great fiddle technician, but he does put across with superb effect the fiery energy of the first and last movements. The same applies even more to Serkin's magnificent playing of the piano part. On top of all this, Columbia has done one of its very finest recording jobs. If you don't already have this music in your record library, you can't go wrong on Messrs. Busch and Serkin!

**'CELLO SONATA NO. 1 IN F, OP. 5, NO. 1**

*Pablo Casals, Mieczyslaw Horszowski* (Piano)  
Victor M-843 \$3.50

The incomparable Casals gives a flawless reading of this early but engaging Beethoven opus. Recording is tops.

*Brahms*

**DOUBLE CONCERTO IN A MINOR, OP. 102**

*Jascha Heifetz* (Violin), *Emanuel Feuermann* ('Cello), and *Philadelphia Orch.*—*Eugene Ormandy*  
Victor M-815 \$4.50

The discontinuance of the fabulous Thibaud-Casals reading of this work with Cortot conducting the Pablo Casals Orchestra (Victor M-99), leaves Messrs. Heifetz, Feuermann, and Ormandy with a clear field for their interpretation. Naturally the new recording is a vast improvement over the older album, and the playing of Casals' Orchestra nowhere approaches the technical perfection of the Philadelphia Orchestra.

The Heifetz-Feuermann reading of Brahms' somber music is one of high-powered virtuosity in every sense of that word. It doesn't touch the emotional depths or reveal the flawless teamwork exhibited in the Thibaud-Casals set, but there is plenty of excitement and blazing brilliance provided by both the soloists and the Philadelphia Orchestra under Ormandy's capable direction, as well as the Victor recording engineers. The music itself is a "must" for your library, if only for the exquisitely lovely slow movement.

**VIOLIN SONATA NO. 2 IN A, OP. 100**

*Jascha Heifetz, Emanuel Bay* (Piano)  
Victor M-856 \$3.00

This so-called *Thun* Sonata is one of the most beautifully lyric masterpieces Brahms ever wrote, a joy to the ear from beginning to end. It is a pleasure to say that Heifetz and Bay give an outstanding performance from every point of view and are very well recorded, easily surpassing the Spalding-Benoist set (Victor M-288) from the interpretative standpoint and providing a marked improvement in recording over the ancient but fine Busch-Serkin reading (Victor 8360-1, withdrawn).

*Bruch*VIOLIN CONCERTO NO. 1 IN G  
MINOR, OP. 26

*Nathan Milstein, Philharmonic-Symphony Orch. of N. Y.—John Barbirolli*

Columbia M-517     \$3.50

Columbia's catalog was not exactly in dire need of a new version of this romantic stand-by of the violin concerto repertory, inasmuch as it already boasted an excellent recording by Alfredo Campoli (M-322) that was superior in most respects to Victor's M-124 with Menuhin. Suffice it to say here that the team of Milstein and Barbirolli turn in a good all 'round job, well reproduced; but not too welcome in view of the fact that Columbia is much more in need of up-to-date versions of the violin concertos of Beethoven and Brahms.

*Chopin*INTRODUCTION AND POLO-  
NAISE BRILLIANTE, OP. 3

*Emanuel Feuermann ('Cello), Franz Rupp (Piano)*

Victor 17610     \$1.00

A whirlwind performance of one of Chopin's few works for instruments other than solo piano. Feuermann's virtuosity is fabulous, and is fortunately matched by Franz Rupp's expert pianism. Recording is superb.

*Dvořák*

## BALLADE IN D MINOR, OP. 15

*Ossy Renardy (Violin), Walter Rober-  
t (Piano)*

Victor 18294     \$1.00

A seldom-played, but lovely and expressive slow movement from the pen of the Bohemian master. The performance by Messrs. Renardy and Robert leaves nothing to be desired either artistically or technically.

*Fauré*

## IMPROMPTU FOR HARP, OP. 86

*Lily Laskine (Harp)*

Victor 12005     \$1.00

Gabriel Fauré has given us here a delicate and atmospheric work for an all-too-badly neglected solo instrument. Lily Laskine's playing is flawless and is beautifully recorded.

## VIOLIN SONATA IN A, OP. 13

*Mischa Elman, Leopold Mittmann  
(Piano)*

Victor M-859     \$3.50

Along with the Cesar Franck Sonata in A, Fauré's warmly lyric work in the same form ranks as one of the greatest Gallic contributions to the violin repertoire. Jascha Heifetz's magnificent reading of this music has been available on discs for some years (Victor M-328). Unfortunately it is not equalled, much less surpassed, by Mischa Elman's perform-

ance despite his conscientious efforts and fine musicianship. Heifetz gives the music's melodic line a more flowing quality, and, despite the factor of age, he was accorded more spacious recording.

## Haydn

### DIVERTIMENTO (arr. Piatigorsky)

Gregor Piatigorsky ('Cello), Valentin Pavlovsky (Piano)

Columbia 11830-D \$1.00

A delightful Haydn work written originally for viol da gamba and harpsichord. The opening *Adagio* is typically Haydn in its warm serenity, and is followed-up by a gay *Minuet* and a spirited *Allegro di molto*. Piatigorsky's performance is A-1 from start to finish. Recording is tops.

### SONATAS FOR HARPSICHORD AND VIOLIN

No. 1 in G Major

No. 2 in D Major

No. 3 in E-flat

No. 6 in C Major

Alice Ehlers (Harpsichord), Boris Schwartz (Violin)

Gamut Set 6 \$4.50

The team of Ehlers and Schwartz, which gave us the notable series of six Bach Violin and Clavier Sonatas (see *Record Book*, pp. 336, 338), now offer us four virtually unknown sonatas by Haydn. The music makes pleasant listening, and occasionally, as in the first movement of the E-flat Sonata, has moments of considerable eloquence and power. Schwartz's violin tone is rather small, but he plays with clarity and precision; while

Ehler's contributes another one of her fine harpsichord performances. The recording is first-rate.

## Ives

### VIOLIN SONATA NO. 4 ("Children's Day at the Camp Meeting")

Joseph Szigeti, Andor Foldes (Piano)

New Music Recordings 1612 \$2.00

Thus far, Charles Ives has been represented adequately on discs only by the fine set of Six Songs sung by Mordecai Bauman on New Music Recording 1412. Ives, who was born in Danbury, Conn., 1874, is one of the most truly original American composers; and in such works as the song *Charlie Rutlage* and the superb *Concord* Sonata for piano, reveals himself as a profoundly inspired creative artist. Because of his interest in acoustics and kindred subjects, Ives had experimented with polytonality and polyrhythmic effects some years before Schönberg, Stravinsky, or Milhaud startled the musical world with their "new discoveries."

The Violin Sonata, *Children's Day at the Camp Meeting*, was written in 1916, and according to the composer constitutes "a kind of reflection, remembrance, and expression of the children's services at the out-door summer camp meetings held around Danbury and many of the farm towns in Connecticut in the 70's, 80's and 90's." The composer adds, "The first movement was suggested by an actual happening at one of those services. The children, especially the boys, liked to get up and join in the marching kind of hymns. And as these meetings were 'out-door,' the 'march' sometimes became a real one. The second movement is quieter and

## *Ives (Continued)*

more serious except when Deacon Stonemason Bell and Farmer Jones would get up and get the boys excited. But most of the movement moves quietly around the old favorite hymn of the children—"Yes Jesus Loves Me, the Bible Tells Me So." The third movement is more of the nature of the first. The boys get marching again and some of the old men join in and march as fast as the boys and sing what they feel—regardless—and thanks to Robert Lowry "Gather at The River."

Ives' music, with its touch of salty Yankee humor, makes enjoyable listening for those not hidebound by musical convention. The slow movement, in particular, is genuinely moving in its evocation of the New England countryside under a hot summer sun.

The performance by Joseph Szigeti and Andor Foldes is good, but it isn't helped over-much by the poorish recording job.

## *McDonald*

### SUITE "FROM CHILDHOOD"

FOR HARP AND ORCHESTRA

*Edna Philips, Philadelphia Orchestra*  
—*Eugene Ormandy*

Victor M-839     \$3.50

Harl McDonald has been exceedingly well represented on the Victor label by such works as his *Santa Fe Trail* Symphony (Victor M-754), the Two-Piano Concerto (Victor M-557), the Two Hebraic Poems (Victor 14903), and other smaller pieces. His larger efforts are at best good movie music, while such works as McDonald has chosen to cast in less preten-

tious molds have had considerable melodic charm and feeling for orchestral color.

It is a pleasure to say that his Suite for Harp and Orchestra *From Childhood* falls into the latter category. As might be guessed from the title, the composer makes use of traditional children's songs . . . and very effectively too. The first movement, *Allegro moderato*, is based on *I Saw Three Ships Come Sailing By* and *Lavender's Blue*; the second movement, *Molto moderato*, elaborates on *The Miller of Dee* and *Three Blind Mice*; while the finale, *Allegro moderato ma vigorosamente* gives us *There Was an Old Lady Who Loved a Swine, Oranges and Lemons*, and *Upon St. Paul's Steeple Stood a Tree*.

The music has humor, pathos, and a wealth of warm feeling unmarred by sentimentality. As a piece of writing for harp and orchestra it is exceptional in every respect. Certainly Mr. McDonald is more at home in this sort of thing than in trying to create the "great American symphony." As for the performance by Edna Philips, as well as by Mr. Ormandy and the Orchestra, it is absolute perfection. The same applies to Victor's clear and spacious recording.

## *Mozart*

### VIOLIN SONATA NO. 36 IN E-FLAT (K. 380)

*Albert Spalding, Andre Benoit*  
(Piano)

Victor M-819     \$2.50

One of the most mature of Mozart's violin sonatas, this one having a slow movement of haunting and poignant beauty. Spalding and Benoit give a good, though not inspired

reading of the music. The recording is clear but rather wooden in quality.

# SINFONIE CONCERTANTE IN E-FLAT (K. 364)

*Albert Spalding* (Violin), *William Primrose* (Viola), *New Friends of Music Orchestra—Fritz Stiedry*

Victor M-838 \$4.50

The only other recording of this lovely music is an ancient set (Columbia M-188) by Harty and the London Philharmonic Orchestra featuring Albert Sammons and Lionel Tertis as soloists. The present set benefits obviously from fine modern recording, while the interpretation lacks something of the searching warmth of the old Sammons-Tertis version. Technically, however, Spalding and Primrose show themselves in fine fettle, and they are backed-up with first-rate support from Mr. Stiedry and the orchestra. The music itself is worth owning, if only for the lovely and somber slow movement.

# HORN CONCERTO NO. 3 IN E-FLAT (K. 447)

*Aubrey Brain, BBC Symphony Orch.*  
—*Sir Adrian Boult*

Victor M-829 \$2.50

French horn concertos are something of a rarity; in fact their number could almost be counted on the fingers of one hand. However, Mozart wrote four such concertos for Ignaz Leutberg, an intimate friend and celebrated horn virtuoso of his own day.

The music represents Mozart at his most lyric and light-hearted, and could hardly be classed as profound. Aubrey Brain's performance of the solo part is superb in every respect,

verging at times on the spectacular. The orchestral accompaniment under Adrian Boult's capable baton is first-rate. Mozart enthusiasts should mark this set as a "must."

## Paganini

### MOTO PERPETUO (arr. Stock)

*Frederick Stock, Chicago Symphony Orchestra*

Columbia 11738-D \$1.00

A good performance of a "pop" concert favorite. The recording is a little heavy in the bass, but it compares more than favorably with the Toscanini (Victor 15547) and Ormandy (Victor 14325) versions of the same work.

## Ravel

### PIÈCE EN FORME DE HABANERA (arr. Violin and Piano)

*Erica Morini* (Violin), *Max Lanner* (Piano)

Victor 10-1011 \$.75

*Joseph Szigeti* (Violin), *Nikita de Magalov* (Piano)

Columbia 68922-D \$1.00

*Mischa Elman* (Violin), *Carol Hollister* (Piano)

Victor 1592 \$.75

This exotic and popular trifle by Ravel was written in 1907 as a wordless song, but it has become best-known in violin arrangement. As between the three discs listed above, it's pretty much of a toss-up between Szigeti and Morini for first choice both as regards interpretation and recording.

*Schubert*

## RONDO IN B MINOR FOR VIOLIN AND PIANO, OP. 70

*Yehudi and Hephzibah Menuhin*

Victor M-901 \$2.50

Surprisingly enough, it is the virtuoso element that is predominant in this little-known work rather than the lyric warmth generally associated with Schubert's music. While Menuhin does a fine job of fiddling, it is Hephzibah's glittering pianism that provides the main attraction of this set.

*Telemann*

## SUITE IN A MINOR FOR FLUTE AND STRINGS

*William Kincaid (Flute), Philadelphia Orch.—Eugene Ormandy*

Victor M-890 \$2.50

Here's a pleasant quarter-hour of music from the pen of Bach's prolific contemporary and rival, George Philipp Telemann. The Suite in A Minor comprises five movements . . . *Overture; Les Plaisirs et Air a L'Italien; Menuet et Passepied No. 1; Passepied No. 2; and Polonaise Rejouissance.*

Mr. Kincaid's fluting calls for the highest superlatives of praise, and he is expertly supported by Ormandy and the Philadelphia Orchestra strings. Recording is first-rate.

*Vinci*

## SONATA IN D FOR FLUTE AND HARPSICHORD

*Rene LeRoy (Flute), Yella Pessl (Harpsichord)*

Victor 18086 \$1.00

Leonardo Vinci (1690-1730) was a prolific Italian composer of operas, and was for many years employed as maestro di cappella to the Prince of Sansevero. The present Sonata, which is typical and charming music of its period, includes five movements . . . *Adagio; Allegro; Largo; Tranquillo; and Allegro.* With the exception of a few bars in which the flute is over-prominent, performance and recording are very fine.

*Vivaldi*CONCERTO GROSSO IN D MINOR, OP. 3, NO. 11 (*arr. Siloti*)*Sergei Koussevitzky, Boston Symphony Orchestra*

Victor M-886 \$2.50

The only previous recording of this, the most celebrated of the Vivaldi concerti grossi, has been a rather over-blown arrangement by Stokowski and the Philadelphia Orchestra (Victor 14113-4) and a piano version by Cortot (Victor M-573). Koussevitzky and his superb band give us Siloti's excellent orchestral arrangement of this music and turn in a magnificently thrilling performance. Here is a masterpiece, by turns splendidly virile and tenderly lyric, that belongs in your record library at all costs. You certainly can't go wrong in putting your money down on this set!

*Wieniawski*

## VIOLIN CONCERTO NO. 2 IN D MINOR

*Jascha Heifetz, London Philharmonic Orch.—John Barbirolli*

Victor M-275 \$3.50



Henri Wieniawski (1835-1880) was one of the great violin virtuosos of the last century who also wrote numerous display pieces for his instrument. His Violin Concerto No. 2 is brilliant and melodic but never profound. The performance by Heifetz is dazzling to the *nth* degree and is excellently recorded.

*Music for Voice*

## OUTSTANDING VOCAL RECORDINGS OF THE YEAR:

The Glyndebourne Festival Opera Company's superb performance of Mozart's *Così fan Tutte* (Victor M-812, 813, 814); William Walton's delightful set of transcriptions from the Bach cantatas under the title *The Wise Virgins* (Victor M-817); two fine sets by Marian Anderson comprising excerpts from Bach's *St. John Passion*, Handel's *Messiah*, and Mendelssohn's *St. Paul* (Victor M-850), and the two lovely songs by Brahms for contralto voice, viola, and piano (Victor M-882); Maggie Teyte's album of French Art Songs (Victor M-895); Lauritz Melchior's outstanding collection of Scandinavian songs (Victor M-851); Fauré's *Requiem* beautifully sung by the Montreal Festival's Chorus under Pelletier (Victor M-844); a collection of Gretchaninoff songs interpreted by Maria Kurenko with the composer at the piano (Victor M-862).

## IMPORTANT DELETIONS FROM THE CATALOGS:

Berlioz' charming *Beatrice and Benedict* Overture well-played by Harty and the London Philharmonic (Columbia 68342-D); Buxtehude's lovely cantata, *Send hid din Engel*, sung by the Copenhagen Men and Boys Choir (Columbia 69752-DO); the only available disc of Cimarosa's light-footed *Matrimonio Segreto* Overture (Columbia 7194-M); excerpts from Debussy's *Pelléas Mélisande* starring Charles Panzéra (Victor M-68); a rousing version of *O Ruddier than the Cherry* from Handel's *Acis and Galathea* by Charles MacEachern (Columbia 4144-M); excerpts from the Lully operas in Columbia albums M-376 and X-117; Mahler's exquisite song *Ich bin der Welt abhanden gekommen* sung by Kerstin Thorborg (Columbia 4201-M); the superb *Trois Chansons* by Ravel interpreted by the Châteaux de Lyons (Columbia 9136-M); an unforgettable collection of Schubert songs including *Der Doppelgänger* by Kipnis (Columbia 67431-D, 67433-35-D); Stravinsky's *Les Noces* under the direction of the composer (Columbia M-204); Frieda Leider's splendid singing of Wagner's *Schmerzen* and *Träume* (Victor 7708).

*Anthologies*

## RICHARD CROOKS IN SONG

*Have You Seen But a Whyte Lillie*  
Grow—Anonymous  
*Preach Me Not Your Musty Rules*  
("Comus")—T. Arne

*Widmung* ("Dedication")—Franz  
*Still Sicherheit* ("Hark, How Still")  
—Franz  
*A Dream; I Love Thee*—Grieg  
*Alma Mia* ("Floridante")—Handel  
*Sei mia gioia* ("Parthenope")—Handel  
*Serenade*—Haydn

*L'Adieu du Matin*—Emil Pessard  
*Passing By*—Edward Purcell  
*Serenade*—Schubert

Richard Crooks (Tenor); Frederick  
 Schauwecker (Piano)

Victor M-846 \$4.25

Richard Crooks' voice reveals its better qualities in the old English airs, the Handel operatic excerpts, and the charming *Serenade* by Haydn. The German and Norwegian *Lieder* are sung in English translation and are well if not very profoundly interpreted. It is in these songs too that the Crooks tenor shows signs of considerable strain and forcing. The recording of the voice is over-amplified at times, but for the most part is acceptable.

### THE VOICE OF MILIZA KORJUS

*Il Carnevale di Venezia*—Benedict  
*Mad Scene* ("Lucia di Lammer-  
 moor")—Donizetti

*Ombre legere* ("Dinorah")—Meyer-  
 beer

*Una Voce poco fa* ("Barber of Se-  
 ville")—Rossini

*Der Vogel im Wald*—Taubert

Miliza Korjus (Soprano), Berlin State  
 Opera Orch. & Chorus, Bruno  
 Seidler-Winkler

Victor M-871 \$3.50

A rather curious assortment of coloratura favorites, the first two numbers being sung in Italian, while the last three (including the Barber of Seville excerpt!) are sung in German. Mme. Korjus version of the Mad Scene from *Lucia* is sung with chorus but ends before the brilliant section beginning *Spargi d'amaro*. Mme. Korjus' voice is a light coloratura, notable

not for any great expressive qualities but for its superb tonal accuracy. Her musicianship is first rate, and is revealed at its best in the brilliant vocalism of the *Lucia* Mad Scene. Recording is tops.

### SCANDINAVIAN SONGS

*Til Norge*; Eros—Grieg

*Stille mit Hjaerte*—Ilmari Hannikainen

*Jester's Song* from "Twelfth Night"—  
 P. Heise

*Flyg Mina Tankar*—R. Henneberg

*Skoveensomhed*—P. Heise

*Foraarssang*—Fini Henriques

*Kongernes Konge*—E. Hornemann

*Hvita Rosor*—Korling

*Ker er et Yndigt Land*—H. E. Kroyer

*I Würzburg Ringe de Klokke*—P. E.  
 Muller

*Hvor Nelen Vander Aegyterens Jord*  
 —H. Rung

*I Danmark*; *Flaget*—George Rygaard  
*Svarta Rosor*—Sibelius

Lauritz Melchior (Tenor); Ignace  
 Strasfogel (Piano); Chorus & Orch.  
 —Johan Hye-Knudsen

Victor M-851 \$5.00

With the exception of the selections by Grieg and Sibelius, most of these songs fall into the category of "patriotic" numbers. However, they are far superior musically to most of their kind, and they're sung here with enormous spirit and gusto by Lauritz Melchior, greatest *Heldentenor* of our time and himself a native of Denmark. If you've been looking for something unusual and thoroughly representative in the way of Scandinavian song, put this album down as a must. The recording, for all the variety of accompaniments, is uniformly excellent.

## *Anthologies (Continued)*

### A GRACE MOORE PROGRAM

*Psyché*—Emile Paladilhé

*Si mes vers avaient des ailes*—Reynaldo Hahn

*Phidylé*—Henri Duparc

*Il est doux, il est bon* ("Herodiade")—Massenet

*Adieu notre petit table* ("Manon")—Massenet

*Obeissons quand leur voix appelle* ("Manon")—Massenet

Grace Moore (Soprano), Victor Symphony Orchestra—Wilfred Pelletier

Victor M-918 \$3.25

Miss Moore is at her vocal and interpretative best in the Massenet operatic excerpts; but she is plainly beyond her artistic depth when she attempts the songs of Duparc, Hahn, and Paladilhé which have been done so superlatively well by Maggie Teyte in Victor M-895 (see below). Nor is she helped to any great degree by Mr. Pelletier's weighty orchestral accompaniments. In short, this set is a first-rate buy for opera fans and Grace Moore enthusiasts.

### FRENCH ART SONGS

*Chanson triste*—Henri Duparc

*Après un rêve*—Gabriel Fauré

*L'Heure exquise*—Reynaldo Hahn

*Offrande*—Reynaldo Hahn

*Si mes vers avaient des ailes*—Reynaldo Hahn

*Psyché*—Emile Paladilhé

Maggie Teyte (Soprano), Gerald Moore (Piano)

Victor M-895 \$2.75

One of the most memorable albums of all time was Maggie Teyte's recital of Debussy songs with Alfred Cortot at the piano (Victor M-322). Now,

after a long wait, we have another representative sample of Mme. Teyte's incomparable artistry in this collection of songs by Duparc, Fauré, Hahn, and Paladilhé. True, only Fauré's lovely *Après un rêve* and the tender *Chanson triste* of Duparc are on the same level musically as the Debussy songs; but it is such a rare pleasure to hear Mme. Teyte pronounce the words of the French tongue, not to mention her exquisite vocalism and phrasing. If you are a lover of French song, this album is a "must" for your library.

### FRENCH OPERA ARIAS

*Que fais-tu* (Romeo et Juliette, Act III)—Gounod

*Faites-lui mes aveux* (Faust, Act III)—Gounod

*Connais-tu le pays* (Mignon, Act I)—Thomas

*Je connais un pauvre enfant* (Mignon, Act II)—Thomas

Gladys Swarthout (Messo-Soprano), Victor Symphony Orch.—Wilfred Pelletier

Victor M-925 \$2.50

Gladys Swarthout, in really superb voice, gives her very best to these favorite arias from the French operatic repertoire . . . all of which is captured admirably on these discs. The result is singing of a high order and an outstanding album for French opera enthusiasts.

## *Bach*

SHEEP MAY SAFELY GRAZE  
(from Cantata No. 206—Birthday Cantata)

Katherine Harris (Soprano, in German), Alfred Mann and Anton

*Winkler* (Recorders), *Lucy Weiss* (Viola da gamba), *Edith Weiss-Mann* (Harpsichord)

Hargail MW-104 \$1.00

This is the only available vocal recording of the lovely and familiar aria from Bach's Birthday Cantata. All other versions are in arrangements for orchestra or two pianos. Miss Harris sings competently enough and is accompanied by the instruments called-for in Bach's day. The latter may sound rather feeble to our 20th century ears, but they do lend a truly authentic flavor to this disc. The recording is fairly good.

SINFONIA FROM CANTATA NO. 156 (*Ich steh' mit einem Fuss im Grabe*) (arr. *Stokowski*)

*Leopold Stokowski*, NBC Symphony Orchestra

Victor 18498 \$1.00

The supporters of Bach via orchestral transcriptions have a good argument in their favor in this music, inasmuch as Bach made it do double duty as the slow movement of his F Minor Clavier Concerto (Victor M-786) and the Sinfonia to his Church Cantata No. 156. Since the Sinfonia itself is an orchestral version of the music (oboe and strings), a new and rather ponderous transcription by Mr. Stokowski was hardly necessary. However, in all justice it must be said that the performance by the NBC Symphony is first-rate and excellently recorded. If it's Bach's original you're after, you'll find an exquisite performance of it on Columbia DB-506 by Leon Goossens and the strings of the London Bach Cantata Club.

NOW LET EVERY TONGUE

ADORE THEE (from Cantata No. 140—*Wachet auf*) (arr. *O'Connell*)

*Dorothy Maynor* (Soprano), Philadelphia Orchestra—*Eugene Ormandy*

Victor 18166 \$1.00

An arrangement for solo voice of the great choral from Bach's superb *Wachet auf* Cantata, sung very well but in rather deliberate fashion. If you don't already own the excerpts from this work recorded by the Orfeo Catala of Barcelona on Victor M-120, put that album down as a "must."

ES IST VOLLBRACHT (*St. John Passion*)

*Marian Anderson* (Contralto, in English), Victor Symphony Orch.—*Charles O'Connell*

Victor 18323 in Set M-850 \$1.00

Previously we have had only Stokowski's fine orchestral transcription of this poignant aria on discs (Victor 8764). Now we have Marian Anderson in excellent voice singing the original version in English. Needless to say this is one record that's not likely to be replaced artistically or technically in the near future.

HERZLIEBSTER JESU (*St. Matthew Passion*) (arr. *O'Connell*)

*Eugene Ormandy*, Philadelphia Orch.

Victor 18166 \$1.00

A competent transcription of one of the loveliest chorales from the Matthew Passion, expertly played and recorded.

## *Bach (Continued)*

KOMM, SÜSSER TOD (*Schemelli Gesangbuch No. 42*) (*arr. Stokowski*)

*Leopold Stokowski, All American Orchestra*

Columbia 11773-D in CX-220 \$1.00

Stokowski has recorded his transcription of this music with better artistic and technical results on Victor 8496. This simple and lovely song doesn't gain particularly by being extended to two record sides, nor is the recording of the All American Orchestra anything to write home about.

### THE WISE VIRGINS—BALLET

SUITE (*arr. William Walton from cantatas by J. S. Bach*)

*William Walton, Sadler's Wells Orchestra*

Victor M-817 \$2.50

In contrast to the sometimes over-resplendent Stokowski arrangements, here is Bach transcription that is a model of good taste without pedantry. For the score used in Frederick Ashton's ballet, *The Wise Virgins* (produced at Sadler's Wells in 1940), England's gifted young composer William Walton chose excerpts from the following Bach cantatas: *Wachet auf* from the Cantata No. 140 of the same title (not included on these records); the bass aria *Dein Geburtstag ist erschienen* (Cantata No. 142, *Uns ist ein Kind geboren*); *Was Gott tut dass is wohlgetan* from the Cantata No. 99 of the same name; *Herzlich tut mich verlangen* from the *St. Matthew Passion*; *Seht was die Liebe tut* (Cantata No. 85, *Ich bin*

*ein guter Hirt*); *Ach wie flüchtig, Ach wie nichtig* from Cantata No. 26 of the same name; "Sheep May Safely Graze" from Cantata No. 206 ("Birthday Cantata"); and "Gelobt sei der Herr, mein Gott" from Cantata No. 129 of the same name.

Of the excerpts included on these discs, only the second, third and fifth have been previously available on domestic recordings. Add to this the spirited performance of the Sadler's Wells Orchestra and the excellent recording, and we have a first-rate gramophonic treat.

## *Bax*

MATER ORA FILIUM (*Carol for Unaccompanied Choir*)

*Leslie Woodgate, BBC Choir*

In Columbia Set M-386 \$7.50

Inadvertently omitted from earlier editions of *The Record Book*, this superb choral work ranks among the finest creations of the modern British master, Arnold Bax. Written in 1920, the old Christmas carol text is decked out in gorgeously complex and beautiful tonal fabric.

The performance on these discs by the BBC Choir is truly remarkable, as is the recording itself. Put this down as an important addition to the all-too-slim recorded repertoire of great choral music.

## *Beethoven*

ADELAIDE, OP. 46

*Jussi Bjoerling* (Tenor), *Harry Ebert* (Piano)

Victor 2195 \$7.75

A lovely performance of Beethoven's most popular song, surpassing in vocal beauty and matching in artistry the older Roland Hayes disc (Columbia 17175-D).

### *Bizet*

AIR DE FLEUR (*Carmen*, Act II)

Jan Kiepura (Tenor), Orch., Robert Armbruster

Columbia 71397-D \$1.00

A comparison with Jussi Bjoerling's superb rendition of this aria (Victor 12635) will serve to show the extent to which Kiepura's vocalism has deteriorated both technically and artistically.

### *Brahms*

GESTILLTE SEHNSUCHT, OP. 91, NO. 1

GEISTLICHES WIEGENLIED, OP. 91, NO. 2

Marian Anderson (Contralto), William Primrose (Viola), Franz Rupp (Piano)

Victor M-882 \$2.50

At long last we have an up-to-date recording of Brahms' two beautiful songs for alto voice, viola obbligato, and piano. The first of these, *Gestillte Sehnsucht*, is a setting of lines by Rückert and is one of the composer's most difficult *Lieder* for the interpreter. In sharp contrast is the ineffably lovely *Geistliches Wiegenlied* into which is woven the old 16th century lullaby *Joseph, lieber Joseph mein* (used also by Reger in his *Maria Wiegenlied*, Victor 2133).

Marian Anderson is at her vocal

and artistic best in this album and is assisted to perfection by Mr. Primrose's matchless viola and the fine pianism of Franz Rupp. A "must" for all admirers of Brahms, Marian Anderson, and fine *Lieder* singing.

WIEGENLIED, OP. 49, NO. 4

STÄNDCHEN, OP. 106, NO. 1

Lotte Lehmann (Soprano), Paul Ulanowsky (Piano)

Columbia 17300-D \$.75

A happy coupling of two favorite Brahms *Lieder* which finds Mme. Lehmann in fine voice. Her interpretations are full of feeling and sentiment, yet avoid the sentimental. Paul Ulanowsky's accompaniments and Columbia's recording are both excellent.

### *Chausson*

PAPILLONS

Lily Pons (Soprano), Frank LaForge (Piano)

Victor M-1913 \$.75

A charming descriptive piece by Franck's gifted disciple and one of Lily Pons' more successful recorded excursions into the realm of art-song.

### *Delibes*

POURQUOI DANS LES GRANDES BOIS (*Lakmé*, Act I)

Lily Pons (Soprano), Columbia Opera Orch.—Pietro Cimara

Columbia 17314-D in Set M-505 \$.75

*Delibes (Continued)*

First-rate singing and recording, featuring Lily Pons in one of her best operatic roles.

## LE ROI A DIT—OVERTURE

*Constant Lambert, London Philharmonic Orchestra*

Victor 12764 \$1.00

Charming, melodious music of no great consequence, played with fine spirit and expertly recorded.

*Donizetti*UNA FURTIVA LAGRIMA (*Elisir d'amore, Act I*)

*Enrico Caruso (Tenor) with Orch.*

Victor 11-8112 \$1.00

One of the greatest of the Caruso discs reappears with dubbed-in orchestral accompaniment. The dubbing job is expert indeed, and only a slight thinness in the vocal part would lead one to suspect the engineering *tour de force*.

## THE GYPSY MAID

*Miliza Korjus (Soprano, in German), with Chorus and Orch.*

Victor 13826 \$1.00

An unfamiliar and colorful Donizetti song done in fine style and well-recorded. A "must" for coloratura enthusiasts.

REGNAVA NEL SILENZIO (*Cavatina*); QUANDO RAPITA IN ESTASI (*Lucia di Lammermoor, Act I*)

*Lily Pons (Soprano), Columbia Opera Orch.—Pietro Cimara*

Columbia 17313-D in Set  
M-505 \$.75

First domestic up-to-date recording of two of the most popular *Lucia* excerpts. Aside from Mme. Pons' occasional flirtations with the pitch, this disc is highly satisfactory in every respect.

TOMB SCENE (*Lucia di Lammermoor, Act III*)

*Jan Peerce (Tenor), Arthur Kent (Bass-baritone), Victor Symphony Orchestra—Wilfred Pelletier*

Victor M-845 \$2.50

Part of the final scene from *Lucia* was done on discs some ten years ago by Gigli and Pinza (Victor 8096), but hear we have a splendid modern recording of the complete excerpt starring one of the most promising of the Metropolitan opera's newly-acquired tenors. It's a pleasure to say that Mr. Peerce has made a most auspicious operatic disc debut in this set and he is ably seconded by Arthur Kent and the orchestra under Pelletier's direction.

*Duparc*

## CHANSON TRISTE

*Eleanor Steber (Soprano), James Quillian (Piano)*

Victor 18088 \$1.00

Her first recording reveals Miss Steber as the possessor of a small voice but with fine intonation and musicianship. Unfortunately her singing of Duparc's nostalgic masterpiece



cannot compare either with that of Maggie Teyte (Victor 10-1003 in Set M-895) or Charles Panzéra (Victor 1892).

## EXTASE

Donald Dickson (Baritone), William Hughes (Piano)

Victor 2194 \$ .75

One of Donald Dickson's least happy efforts on records characterized by sloppy attack and vocal heaviness. Fortunately, we have the superb Panzéra interpretation of this song to fall back on (Victor 15798 in Set M-628).

## Falla

SEGUIDILLA MURCIANA (*Canciones Populares Espanolas No. 2*)

JOTA (*Canciones Populares Espanolas No. 4*)

Lucrezia Bori (Soprano), George Copeland (Piano)

Victor 1984, 1978 \$ .75 each

Aside from some inflexible singing in the *Jota*, these two discs are real gems of Mme. Bori's art as well as that of Spain's greatest living composer, Manuel De Falla. It is a singular shame that Mme. Bori and Mr. Copeland did not see fit to record the complete series of Falla's *Canciones Populares Espanolas*.

## Fauré

## Dvořák

SONGS MY MOTHER TAUGHT ME (*Gypsy Songs*, Op. 55, No. 4)

Richard Crooks (Tenor), Franz Schauwecker (Piano)

Victor 1806 \$ .75

Kirsten Flagstad (Soprano), Edwin McArthur (Piano)

Victor 2009 \$ .75

Both versions of this Dvořák favorite are sung in English, with Flagstad getting the better of it vocally, but Crooks singing with greater warmth and simplicity. Those who'd care to hear some of the finer and less-hackneyed of Dvořák's *Gypsy Songs* would do well to lend an ear to Povla Frijsh's superb singing of Nos. 1 and 6 on Victor 2158 (Set M-789).

REQUIEM, OP. 48

Marcelle Denya (Soprano), Mack Harrell (Baritone), *Les Disciples de Massenet with Roland Roy* (Organ) & *Montreal Festival Orchestra*—Wilfred Pelletier

Victor M-844 \$5.50

One of the landmarks of French liturgical music, though shamefully neglected by most choral groups, is the Requiem by Gabriel Urbain Fauré. In contrast to the dramatic conception of the Mass for the Dead exploited by Mozart and Verdi, we have here a predominantly retrospective and elegaic viewpoint akin to that in the Brahms *German Requiem*.

The only recording of this masterpiece available in recent years has been that by Les Chanteurs de Lyons on Columbia M-354, and on the whole it was a very fine perform-

*Fauré (Continued)*

ance. The present new album has the advantage of even better recording, greater precision in the choral singing, and first-rate solo work. On the other hand, Mr. Pelletier's reading is over-dramatic at times. Better hear both sets before making a purchase; but in any case, put the music down as a "must" in the realm of choral masterpieces!

*Flotow*

M'APPARI TUTT' AMOR (*Martha—Act II*)

*Jussi Bjoerling* (Tenor), *Orch.—Nils Grevillius*

Victor 13790 \$1.00

*Enrico Caruso* (Tenor)

Victor 7720 \$1.00

*Tito Schipa* (Tenor)

Victor 6570 \$1.00

*Beniamino Gigli* (Tenor)

Victor 7109 \$1.00

*Jan Kiepura* (Tenor), *Orch.—Robert Armbruster*

Columbia 71397-D \$1.00

Honors for the best recording of this favorite aria go almost without competition to Jussi Bjoerling, who has the advantages of a superb voice, fine musicianship, as well as expert accompaniment and recording. Only Caruso and Schipa match or surpass him vocally, but their discs date back ten years or more. Gigli, for all his tonal opulence, can't resist mock pathos; while Jan Kiepura, once the possessor of a beautiful tenor voice, reveals all too clearly his technical and artistic deterioration.

*Gershwin*

PORGY AND BESS EXCERPTS;  
VOL. II

*A Woman is a Sometime Thing*  
*It takes a long Pull to get There*  
*What You want wid Bess?*

*Strawberry Woman's Call; Crab*  
*Man's Call*

*I Loves You Porgy*

*There's a Boat dat's Levin' soon for*  
*New York*

*Anne Brown, Todd Duncan, Edward*  
*Matthews, etc., & Eva Jessye Choir*  
*with Orchestra—Alexander Small-*  
*ens*

Decca Set 283 \$2.75

The definitive album of excerpts from Gershwin's *Porgy and Bess* has long been Decca Set 145, recorded by most of the same artists represented in this new set. While not wholly as successful as the earlier album—the music isn't quite as interesting and the recording is a bit thin—this set will be indispensable to anyone who wants a truly representative collection of high spots from *Porgy*, rendered in truly authentic style.

*Gluck*

NON, CE N'EST POINT UN SACRIFICE (*Alceste—Act I*)

AH, MALGRÉ MOI (*Alceste—Act II*)

*Rose Bampton* (Soprano), *Victor*  
*Symphony Orch.—Wilfred Pelletier*

Victor 18218 \$1.00

Two splendid arias from Gluck's great tragic opera . . . one dramatic and intense, the other poignant and melancholy. Miss Bampton's singing

is at all times musical and competent, but is curiously lacking in color and fire in the *Ah, malgré moi*. Fortunately, she does much better by the Act I aria. The recording is excellent throughout.

CHE PURO CIEL (*Orpheus—Act III*)

CHE FARO SENZA EURIDICE (*Orpheus—Act IV*)

Rise Stevens (Mezzo-soprano), Columbia Opera Orch.—Erich Leinsdorf

Columbia 71365-D \$1.00

Aside from a very slight vocal heaviness, Miss Stevens gives us her best singing to date on discs with these two arias from *Orpheus*. *Che puro ciel* is a first domestic recording aside from the "complete" set (Columbia Op. 15); while the other excerpt is the ever popular and ever-lovely "I Have Lost My Eurydice." The recording is first-rate.

VIENI CHE POI SERENO (*La Semiramide*)

Povla Frijsh (Soprano), Celius Dougherty (Piano)

Victor 2078 in Set M-668 \$.75

The first and only recording of an exquisite Gluck minuet, sung with surpassing artistry and flawless enunciation.

## Goldmark

LIFT UP THINE EYES (*The Queen of Sheba—Act II*)

Igor Gorin (Baritone), Victor Symphony Orch.—Bruno Reibold

Victor 18402 \$1.00

A first recording of Solomon's aria from Goldmark's *Queen of Sheba*, sung with much tonal opulence, but none-too-good English enunciation.

## Gounod

AVANT DE QUITTER CES LIEUX (*Faust—Act II*)

Leonard Warren (Baritone), Victor Symphony Orch.—Wilfred Pelletier

Victor 18420 \$1.00

Mr. Warren has plenty of voice, but not much else, to recommend his disc version of *Avant de quitter ces lieux*. The best recording of this aria still remains that by Giuseppe de Luca in Italian (Victor 7086).

BALLET MUSIC (*Faust*)

WALTZES (*Faust*)

Arthur Fiedler, Boston "Pops" Orch.

Victor 13830 \$1.00

Victor 10-1009 \$.75

Two fine discs of the most popular instrumental excerpts from Gounod's opera.

MESSE SOLENNELLE IN G:  
SANCTUS, BENEDICTUS,  
AGNUS DEI

Ena C. Baldwin (Soprano), Edward Reach (Tenor), Norman Walker (Baritone) with Catholic Church Music Choir & C. Baldwin (Organ)

Columbia 4141-M, 4142-M \$1.50

Considering the general state of French and Italian liturgical music during the middle 19th century, this Mass by Gounod has some surpris-

*Gounod (Continued)*

ingly fine pages. Singing and recording are first-rate.

PRÊTE-MOI TON AIDE (*La Reine de Saba*)

Enrico Caruso (Tenor) & Symphony Orchestra

Victor 15732 \$1.00

One of the very finest of the Caruso re-recordings, featuring a highly dramatic scena from Gounod's setting of the Queen of Sheba story.

VALE: JE VEUX VIVRE DANS CE RÊVE (*Romeo et Juliette*)

Bidu Sayao (Soprano), Symphony Orch.—Erich Leinsdorf

Columbia 17301-D \$.75

A fine new version of the lilting Valse from *Romeo et Juliette*, easily surpassing all previous recorded competition.

*Gretchaninoff*

AN ALBUM OF SONGS

*Credo (from Liturgia Domestica)*

*The Wounded Birch*

*Snowflakes (children's song)*

*Oh, My Country*

*Dewdrops*

*Over the Steppe*

*Declaration of Love (from "Aux temps heureux")*

*Snowdrop (children's song)*

*Ai doudou (children's song); Lullaby*

*I'll Go, I'll Come (Russian Folk Song)*

*On the Mountain (Russian Folk Song)*

Maria Kurenko (Soprano, in Russian) with the composer at the piano

Victor M-862 \$3.50

Alexander Gretchaninoff, one of the last survivors of the older school of Russian composers, is best-known for his songs; *Cossack Lullaby* and *Over the Steppe*. One of the glories of the record literature is Chaliapin's performance of the *Litany of Supplication* from the *Liturgia Domestica* (Victor 7715).

Here in Mme. Kurenko's album, we have a representative collection of Gretchaninoff songs, only four of which have been recorded before. The *Credo* is a truly superb piece; *Over the Steppe* still maintains its somberly moving qualities; while the children's songs are delightful and charming. Mme. Kurenko is in fine voice and has the more than able assistance of the composer at the piano. Mark this as a topnotch album of Russian song.

LULLABY

Paul Robeson (Bass, in Russian and English), Lawrence Brown (Piano)

Columbia 71367-D \$1.00

The ever-popular *Cossack Lullaby* of Gretchaninoff, sung beautifully first in Russian, then in English by Robeson's opulent bass voice. This marks the first time on discs that the great Negro singer has departed from the literature of spirituals and light opera a la *Showboat*; and judging from the results here, we can count ourselves very fortunate indeed. Let's hope Columbia will see fit to have him do a complete series of the Moussorgsky songs in their original versions.

*Hahn*PAYSAGE; SI MES VERS  
AVAIENT DES AILES

Kerstin Thorborg (Soprano), Leo  
Rosanek (Piano)

Victor 2174 \$ .75

Two of Reynaldo Hahn's rather  
saccharine but appealing songs beau-  
tifully rendered by Mme. Thorborg.

*Halévy*PASSEOVER SCENE "O DIEU,  
DIEU DE NOS PÈRES" (*La Juive*  
—Act II)

Jan Pearce (Tenor), Dorothy Sarnoff  
(Soprano) with Chorus & Victor  
Symphony Orchestra—Wilfred Pel-  
letier

Victor 18401 \$1.00

Jacques Halévy, foremost operatic  
follower of Meyerbeer, is known to-  
day almost solely by his *La Juive*, a  
work of considerable dramatic power  
and at times intense eloquence. One  
of the high points of the opera is  
Eleazar's prayer, sung at the Passover  
feast held at his home. Jan Pearce as  
Eleazar sings very well indeed,  
though not with overmuch dramatic  
conviction. The recording is excel-  
lent.

*Handel*NELL' DOLCE DELL' OBLIO  
(*Secular Cantata*)

Katherine Harris (Soprano), Alfred  
Mann & Anton Winkler (Record-  
ers), Edith Weiss-Mann (Harpsi-

chord), Lucy Weiss (Viola da  
gamba)

Hargail MW-103 \$1.00

This charming work has been re-  
corded once before in a version with  
modern flute by Ethel Luening (Mu-  
sicraft 1010); but here we have it in  
an authentic and beautifully wrought  
performance with recorders and viola  
da gamba. Miss Harris' singing is  
much more assured than in her disc  
of Bach's *Sheep May Safely Graze*  
(MW 104), and outside of rather low  
level of amplification, is well re-  
corded.

DANK SEI HERR (*Cantata con stro-  
menti; arr. Ochs*)

Hulda Lashanska (Soprano), Mischa  
Elman (Violin), Emanuel Feuer-  
mann ('Cello)

Victor 15365 \$1.00

Aside from occasional signs of vo-  
cal strain, Mme. Lashanska gives a  
good account of this fine Handel aria,  
which by the way was recorded to  
raise money for an anti-Nazi charity.  
Ironically enough, the earlier and  
more Handelian interpretation by  
Gerhardt Hüsch (Victor 12090 with-  
drawn) has been found to employ a  
Nazified text in which all references  
to Israel have been deleted.

HE SHALL FEED HIS FLOCK;  
HE WAS DESPISED AND RE-  
JECTED (*The Messiah*)

Marian Anderson (Contralto), Vic-  
tor Symphony Orch.—Charles  
O'Connell

Victor 18324 in Set M-850 \$1.00

Marian Anderson, in lovely voice,  
gives superb performances of two

*Handel (Continued)*

familiar contralto arias from *The Messiah*. A "must" for Handel and Marian Anderson enthusiasts!

*Hanson*

THE LAMENT FOR BEOWULF,  
OP. 25

Howard Hanson, Eastman School  
Chorus & Eastman-Rochester Orch.

Victor M-889 \$3.50

Using excerpts from the great Anglo-Saxon epic of *Beowulf* for text, Mr. Hanson has done an extremely effective job of writing for chorus and orchestra. The music is derivative, mainly of Sibelius, but it has less bombast than Hanson's other recorded works like the *Romantic Symphony* (Victor M-648) and the music from his opera *Merry Mount* (Victor M-781, Victor 7959). Outstanding are the introductory pages which set a properly grim mood for what is to follow. While there are some tedious moments, most of the score has drive and power and is grateful for the chorus to sing. The recording is superb throughout, as is the performance under the composer's capable baton.

*Kodály*

## EVENING

Augustana Choir (in English), Henry  
Veld

Victor 1937 \$.75

An early, but very lovely and nostalgic piece by Hungary's eminent modern master, Zoltan Kodály. Of

special note is the wonderful part-writing, to which full justice is done by the choir under Henry Veld's direction.

*Laserna*

THE LITTLE BIRD WITH THE  
GOLDEN BEAK

Lucrezia Bori (Soprano), George  
Copeland (Piano)

Victor 2201 \$.75

Blas de Laserna was a Madrid theater conductor of the 18th century and a popular composer of tonadillas and zarzuelas. The song recorded here is typical of his charming 18th century style, and is exquisitely sung by Mme. Bori to Copeland's superb accompaniment.

*Leoncavallo*

SERENATA: O COLOMBINA (*Pagliacci*—Act II)

James Melton (Tenor), Victor Symphony Orchestra—Wilfred Peltier

Victor 18365 \$1.00

A first-rate performance and modern recording of Harlequin's Serenade from Leoncavallo's perennial operatic favorite.

*Liszt*

## COMMENT DISAIENT-ILS

Lily Pons (Soprano), Frank LaForge  
(Piano)

Victor 1918 \$.75

One of Liszt's better songs (a setting of words by Victor Hugo) which shows the Pons soprano to better advantage than in most of her other art-song discs.

### LIEBESTRAUM NO. 3

*Tito Schipa* (Tenor, in Italian)

Victor 18068 \$1.00

*Georges Thill* (Tenor, in French)

Columbia 7326-M \$1.00

Two good versions of the famous *Liebestraum*, with Thill's being somewhat the better both on technical and artistic grounds.

### *Literes*

#### ARIA FROM "ACIS AND GALATHEA"

*Lucrezia Bori* (Soprano), *George Copeland* (Piano)

Victor 2201 \$.75

Antonio Literes was another minor 18th century Spanish composer and organist at the Chapel Royal, Madrid. Like the Laserna song reviewed above, this aria is music of great charm and loveliness, and is sung by Mme. Bori to perfection.

### *Mascagni*

#### SUZEL, BUON DI TUTTO TACE (*L'Amico Fritz*—Act II)

*Mafalda Favero* (Soprano), *Tito Schipa* (Tenor), *La Scala Orch.*—*G. Antonicelli*

Victor 15837 \$1.00

Not too interesting music, but superb singing in the finest Italian tradition and style.

#### INTERMEZZO (*L'Amico Fritz*—Act III)

*Lorenzo Molajoli*, *Milan Symphony Orch.*

Columbia 7200-M \$1.00

An ancient but competently played version of the best-known excerpt from *L'Amico Fritz*.

#### SICILIANA: O LOLA (*Cavalleria Rusticana*)

*James Melton* (Tenor), *Victor Symphony Orch.*—*Wilfred Pelletier*

Victor 18365 \$1.00

Another fine bit of singing by James Melton, erstwhile radio tenor, from the opening pages of Mascagni's one outstanding work.

#### REGINA COELI (*Cavalleria Rusticana*)

*Warwick Braithwaite*, *Sadler's Wells Chorus* (in English) & *Orch.*

Victor 13824 \$1.00

A good modern version of the famous Easter Hymn from *Cavalleria*. Recording and performance are both excellent, except for some unsteadiness on the part of the soloists, Jeanne Desseau (soprano) and Nancy Evans (Contralto).

#### VOI LO SAPETE (*Cavalleria Rusticana*)

*Claudia Muzio* (Soprano), *with orch.*

Columbia 9084-M \$1.00

Despite its 10 years or so of age, Muzio's beautiful singing makes this disc the best all 'round version of Santuzza's poignant aria.

*Massenet*PLEUREZ MES YEUX (*Le Cid*, Act III)

Suzanne Sten (Mezzo-Soprano), Columbia Opera Orch.—Erich Leinsdorf

Columbia 71368-D \$1.00

A first recording of one of the popular arias from *Le Cid* which shows Mme. Sten to fine advantage both artistically and vocally. Occasionally there is a shade too much vibrato, but that doesn't detract here from the solid merits of her singing. Recording is first-rate.

IL EST DOUX, IL EST BON (*Herodiade*, Act I)

Rose Bampton (Soprano), Victor Symphony Orch.—Wilfred Pelletier  
Victor 11-8237 \$1.00

Suzanne Sten (Mezzo-Soprano), Columbia Opera Orch.—Erich Leinsdorf

Columbia 71368-D \$1.00

Maria Jeritza (Soprano), with Orch.  
Victor 6604 \$1.00

VISION FUGITIVE (*Herodiade*, Act II)

John Charles Thomas (Baritone) with Orch.  
Victor 1639 \$.75

Mario Basiola (Baritone), with Orch.  
Columbia 70093-D \$1.00

Nelson Eddy (Baritone) with Orch.  
—Robert Armbruster

Columbia 70349-D \$1.00

C'EN EST FAIT (*Herodiade*, Act IV)

John Charles Thomas (Baritone), with Orch.—Frank Tours  
Victory 15859 \$1.00

Outstanding among these records of excerpts from *Herodiade* is Thomas' superb singing of the Act IV aria. He has the advantage of fine orchestral support, which he doesn't get in his otherwise fine version of *Vision fugitive*.

Of the three versions of *Il est doux*, Jeritza still retains vocal honors despite ancient vintage recording; while of the two modern recordings, Sten sings with greater dramatic conviction.

OBÉISSONS QUAND LEUR VOIX APPELLE (*Manon*, Act III)

Bidu Sayao (Soprano), Columbia Opera Orch.—Erich Leinsdorf

Columbia 17301-D \$.75

A topnotch new recording of the popular and charming gavotte from Act III of *Manon*. Sayao at her vocal and artistic best.

*McDonald*

## SONGS OF CONQUEST

Harl McDonald, University of Pennsylvania Choral Society

Victor M-823 \$2.50

Mr. McDonald made these settings of poems by Phelps Putnam in 1937, then revised the music in 1939. Its four parts are titled: 1. *The Breadth and Extent of Man's Empire*; 2. *A Complaint against the Bitterness of Solitude*; 3. *A Declaration for Increase of Understanding among the Peoples of the World*; 4. *The Exaltation of Man in his Migrations and in Surmounting Natural Barriers*.

Like the titles, McDonald's music is somewhat on the pretentious and bombastic side, except for the second



section which has moments of genuine dramatic power. The singing of the chorus is first-rate throughout, as is the recording.

## *Mendelssohn*

AVE MARIA, OP. 98 (*from the unfinished opera "Lorelei"*)

Ursula van Diemen (Soprano), Berlin Philharmonic Chorus—Siegfried Ochs

Victor 11814 \$1.00

Here's a Mendelssohn work decidedly off the beaten track, a lovely lyric piece for soprano and chorus, worthwhile having if only for the fine performance recorded on this disc. A "must" for Mendelssohn addicts.

DER JÄGER ABSCHIED, OP. 50, NO. 2

JAGDLIED, OP. 120, NO. 1

G. Wallace Woodworth, Harvard Glee Club

Victor 4335 \$0.75

Two fine Mendelssohn part-songs for chorus, expertly sung and recorded.

MORGENGRUSS, OP. 47, NO. 2

AUF FLÜGELN DES GESANGES, OP. 34, NO. 2

Lotte Lehmann (Soprano), Paul Ulanovsky (Piano)

Columbia 17344-D \$0.75

Mme. Lehmann's artistry is revealed at its incomparable best in a first recording of Mendelssohn's *Morgengruss* ("Morning Greeting"). However, she seems less at home in

the familiar *On Wings of Song*. Paul Ulanovsky supplies his usual fine accompaniments and both artists are backed-up by excellent recording.

O REST IN THE LORD (*Elijah*)  
BUT THE LORD IS MINDFUL OF  
HIS OWN (*St. Paul*)

Marian Anderson (Contralto), Victor Symphony Orch.—Charles O'Connell

Victor 18325 \$1.00

A fine and much-needed modern version of the two most popular excerpts from Mendelssohn's oratorios. Miss Anderson may not be the vocal superior of Mmes. Matzenauer and Schumann-Heink whose early recordings of this music were among the best of their type, but she has the advantage of Victor's finest modern reproduction, which is very fine indeed!

O GREAT IS THE DEPTH (*St. Paul*)

ALL MEN, ALL THINGS (*Hymn of Praise*)

Leslie Woodgate, BBC Chorus and Organ

Columbia 7343-M \$1.00

Here's British choral singing at its most spirited and robust. While not a recent recording, this disc ranks as one of the finest examples of choral reproduction.

## *Menotti*

AMELIA GOES TO THE BALL,  
OVERTURE

Eugene Ormandy, Philadelphia Orchestra

Victor 15377 \$1.00

*Menotti (Continued)*

Gian-Carlo Menotti, young Italian-American composer, has achieved notable success with his opera buffe, *Amelia Goes to the Ball*, and a radio opera, *The Old Maid and the Thief*. Ormandy does a deft job with the sparkling overture to the first of these two works and is expertly recorded.

*Meyerbeer*

O PARADISO (*L'Africana*, Act IV)  
Nino Martini, *Columbia Opera Orch.*  
—Howard Barlow

Columbia 71343-D \$1.00

There have been better recorded performances of this difficult aria than the one Mr. Martini gives us here, notably the superb version of Jussi Bjöerling on Victor 12150.

OMBRE LÉGÈRE (*Dinorah*, Act II)

Lily Pons (Soprano), *Columbia Opera Orch.*—Pietro Cimara

Columbia 17315-D \$.75

Lily Pons (Soprano), *Victor Symphony Orchestra*—Wilfred Pelletier

Victor 11-8225 \$1.00

In point of time, the Victor disc of the *Shadow Song* was made several years before the Columbia version and reveals Pons in better and fresher voice. Unfortunately, the same can't be said for the studio reproduction or the orchestral support, which is considerably better on Columbia. Vocally, the ancient Galli-Curci disc still takes first honors (Victor 1174).

SKATING SCENE (*Le Prophète*, Act III) (arr. Lambert)

Constant Lambert, *Sadler's Wells Orch.*

Victor 36238 \$.75

This music in Constant Lambert's spirited performance has a certain old-fashioned charm of its own. The recording is very good indeed.

CORONATION MARCH (*Le Prophète*, Act IV)

Howard Barlow, *Columbia Broadcasting Symphony*

Columbia 71287-D \$1.00

A routine and none too well recorded Barlow performance in no way comparable to the exciting and memorable one by Mengelberg (Victor 7104).

*Morley*

FIRE, FIRE, MY HEART

G. Wallace Woodworth, *Harvard Glee Club*

Victor 4334 \$.75

One of Thomas Morley's best five-part madrigals, sung with great gusto . . . perhaps more than the music can stand.

*Moussorgsky*

BORIS GODUNOV (*Symphonic Synthesis*, arr. Stokowski)

Leopold Stokowski, *All American Orchestra*

Columbia M-516 \$3.50

Mr. Stokowski has recorded this tremendously stirring score to much better advantage with the Philadelphia Orchestra on Victor M-391. This "symphonic synthesis" includes the Prelude, the two opening choruses, Coronation Scene, part of the Chudov Monastery Scene, the *Siege of Kazan* aria, Church of St. Basil Scene, and the Death of Boris . . . all in orchestral form. While some of the music sounds more like Stokowski than Moussorgsky, the *Siege of Kazan* makes a superb orchestral piece. If Mr. Stokowski would care to perform a real service, he should some day record this same music (plus the great Revolutionary Scene) with full chorus and soloists plus the incomparable Philadelphia Orchestra.

**BORIS GODUNOV: LOVE SCENE,  
ACT III (arr. Kindler)**

*Hans Kindler, National Symphony  
Orchestra*

Victor 11-8239 \$1.00

Probably the least Moussorgskian music in all of Boris is that of the Polish scenes which comprise the whole of the Third Act. In an orchestral transcription of Stokowskian opulence, Hans Kindler has given us the music of the love scene which follows the famous polonaise. The recording is first-rate throughout.

**KHOVANTSCHINA: PRELUDE**

*Artur Rodzinski, The Cleveland Orchestra*

Columbia 11657-D \$1.00

The writer has always had a personal preference for the faster pace at which Sir Hamilton Harty performed this lovely Prelude (Colum-

bia 67743-D), as against Koussevitzky's more deliberate reading (Victor 14415). Rodzinski's performance is similar to Harty's but has the advantage of up-to-date reproduction. However, it must be said of the Boston Symphony disc that it still takes first honors from the standpoint of recording technique.

**ALL IS QUIET IN THE CAMP**

*(Khovantschina, Act III)*

*Igor Gorin (Baritone, in English),  
Victor Symphony Orchestra—Charles  
O'Connell*

Victor 11-8239 \$1.00

One of the great moments of *Khovantschina* is this wonderful aria of the Boyar Shaklovitov in which he prays for the divine guidance of his native land against the threatening onslaughts of her enemies, foreign and domestic. As if realizing the music's meaning for our own time, Igor Gorin has given us by far his best performance on discs to-date. Put this down as a "must."

**DANCES OF THE PERSIAN**

*SLAVES (Khovantschina, Act IV)*

*Howard Barlow, Columbia Broadcasting Symphony*

Columbia 17286-D \$.75

*Albert Coates, London Symphony  
Orchestra*

Victor 11135 \$1.00

Moussorgsky's essay in orientalism *a la* Rimsky-Korsakov receives fine performances on both these discs, with recording honors going to Barlow, but with Coates having a slight edge in favor of his more authentic interpretation.

## Moussorgsky (Continued)

### SONG OF THE FLEA

#### EVENING PRAYER (*Nursery Cycle*)

Nelson Eddy (Baritone, in English),  
Orchestra—Robert Armbruster

Columbia 17312-D \$ .75

Nelson Eddy is in better voice than usual here, but that doesn't necessarily make him the ideal interpreter of Moussorgsky's songs. Either Chaliapin disc of *Song of the Flea* is a better choice (Victor 6783 or 14901). Despite the fact that it's listed as a children's album, Betty Martin's sympathetic rendering of *The Nursery Cycle* (Columbia J-14) is well worth having in preference both to Nelson Eddy's or the rather pretentious version on Victor M-686.

### WITHIN FOUR WALLS (*Sunless Cycle*)

Paul Robeson (Bass), Lawrence  
Brown (Piano)

Columbia 71367-D \$1.00

Here's a record which makes us long for a complete Moussorgsky song series by the great Negro bass, Paul Robeson. Singing first in Russian, then in English, he's given us here a truly tender and exquisite facet of his art as well as Moussorgsky's!

## Mozart

### ARIAS

*Der hölle Rache* (*Die Zauberflöte*,  
Act II)

*Ach, ich liebte* (*Die Entführung aus dem Serail*, Act I)

*Welche Wonne, welche Lust* (*Die Entführung aus dem Serail*)

*Voi che sapete* (*Nozze di Figaro*,  
Act I)

*Alleluia* (*Motet: Exsultate Jubilate*)

*Lily Pons* (Soprano) with Orchestra  
—Bruno Walter

Columbia M-518 \$2.75

Aside from the obvious fact, well-revealed on these discs, that Lily Pons is no Mozart stylist, this album presents a weird conglomeration of languages, only one of which was intended by Mozart for the singing of his music. The one in question is Latin, for the one-word aria, *Alleluia* from the *Exsultate Jubilate* Motet. For the rest, we have the *Zauberflöte* and *Figaro* arias sung in French, and the two *Entführung* excerpts sung respectively in Italian and French. Mme. Pons is in good voice and is well recorded, but her album is distinctly for enthusiasts of Pons rather than Mozart.

### AVE VERUM CORPUS (K. 618)

*Les Disciples de Massenet*, Montreal  
Festivals Orch.—Wilfred Pelletier

Victor 18300 \$1.00

A spirited but not particularly Mozartian performance of the beautiful *Ave verum corpus* Motet, excellently recorded. A more authentic version is that of the Strasbourg Cathedral Choir on Columbia 69488-D.

### COSI FAN TUTTE (K. 588) (*Complete Opera*)

*Ina Souez* (Soprano), *Luise Helletsgruber* (Soprano), *Heddle Nash* (Tenor), *Willi Domgraf-Fassbänder* (Baritone), *John Brownlee* (Baritone), *Irene Eisniger* (So-

prano), *Chorus and Orchestra of the Glyndebourne Festival Opera*  
—Fritz Busch

Victor M-812, 813, 814 \$21.50

At long last, Victor rounds out the Mozart Opera Society series with the Glyndebourne Opera Company's superlative performance of the light and bubbling *Così fan Tutte* ("Women Are Like That!"). As contrasted with the profound character studies of *Nozze di Figaro* and *Don Giovanni*, or the idealism of *Zauberflöte*, *Così fan Tutte* is strictly light comedy; but it is light comedy of the most delightful sort, done in a manner surpassing even the deft drawing-room satires of Noel Coward and Philip Barry in our own day.

As for the performance itself, one can only say that like the complete versions of *Nozze di Figaro* (Victor M-313, 314, 315), *Don Giovanni* (Victor M-423, 424, 425), and *Die Zauberflöte* (Victor M-541, 542), it has set for future generations of singers, producers, conductors, and orchestras, a standard of Mozart performance that is not likely to be equalled, much less surpassed. It should be added too that this goes double for those who undertake the job of recording complete opera performances, inasmuch as the standard of reproduction is extraordinarily high.

LA FINTA GIARDINIERA, OVERTURE (K. 196)

LA CLEMENZA DEL TITO,  
OVERTURE (K. 621)

Bruno Walter, *Vienna Philharmonic Orchestra*

Victor 12526 \$1.00

Two contrastingly blithe and ceremonial Mozart overtures done in fine

style and well recorded except for the usual Vienna room echo.

LAUDATE DOMINUM (*Vesperae Solemnnes de Confessore*, K. 339)

Ursula van Diemen (Soprano), *Berlin Philharmonic Chorus—Siegfried Ochs*

Victor 11884 \$1.00

A lovely bit of Mozartian sacred music, closely akin to the *Ave verum Corpus* (see above), excellently sung and well recorded except for some excess room resonance.

MASS IN C MINOR. (K. 427): AGNUS DEI

*Les Disciples de Massenet, Montreal Festivals Orch.—Wilfred Pelletier*

Victor 18512 \$1.00

Although Mozart wrote his Mass in C Minor as fulfillment of a vow after the recovery from illness of his fiancée, Constanze, he never finished the work. Following the lead of Süßmayr in the case of the incomplete *Requiem* (K. 626), Alois Schmidt in his edition of the C Minor Mass used the music of the *Kyrie* for Mozart's non-existent *Agnus Dei*. The result is music of tremendous sweep and grandeur, performed here in a predominantly romantic style, but superbly recorded and powerfully played.

SE VUOL BALLARE (*Nozze di Figaro*, Act I)

NON PIÙ ANDRAI (*Nozze di Figaro*, Act I)

Nelson Eddy (Baritone) *with Orchestra—Robert Armbruster*

In Columbia M-507 \$3.50

## Mozart (Continued)

Like most of Nelson Eddy's operatic attempts, this is a record to be avoided . . . at least by those who care for Mozart.

NON SO PIÙ COSA SON (*Nozze di Figaro*, Act I)

VOI CHE SAPETE (*Nozze di Figaro*, Act II)

Risë Stevens (Mezzo-Soprano), Columbia Opera Orch.—Erich Leinsdorf

Columbia 17298-D \$ .75

One of Risë Stevens better operatic recordings, but not one to match the performances of these lovely arias by Elisabeth Schumann on Victor discs 1431 and 7076, or for that matter those in the complete recording by the Glyndebourne Festival company (Victor M-313, 314, 315).

DEH VIENI NON TARDAR (*Nozze di Figaro*, Act IV)

Bidu Sayao (Soprano), Victor Symphony Orch.—Wilfred Pelletier

Victor 18496 \$1.00

Mme. Sayao does well by the exquisite *Figaro* aria, but she's not helped much by the rather heavy orchestral accompaniment. With this reservation, a good buy for those who can't afford the complete opera.

## Offenbach

LES CONTES D'HOFFMANN  
(*"Tales of Hoffmann"*)

Entr'acte; Duet, Act II; Intermezzo, Act I, Barcarolle

Sir Thomas Beecham, London Philharmonic Orch.

Columbia 68692-D \$1.00

*Les Oiseaux dans la charmille* (Act II)

Miliza Korjus (Soprano) with Orch.  
—Bruno Seidler-Winkler

Victor 11921 \$1.00

*Belle nuit, o nuit d'amour* (Barcarolle) (Act III)

Jeanne Dessau (Soprano), Nancy Evans (Contralto) (in English) with Sadler's Wells Chorus and Orch.—Warwick Braithwaite

Victor 13824 \$1.00

*Scintille, diamant* (Act III)

Leonard Warren (Baritone), Victor Symphony Orch.—Wilfred Pelletier

Victor 18420 \$1.00

Best buy among these recorded excerpts from *Tales of Hoffmann* is Beecham's superb disc. Like everything else he touches, Offenbach's music in the hands of this great conductor takes on a new sheen and magic. Even the hackneyed *Barcarolle* sounds new and exquisitely lovely to the ear. The various vocal excerpts are, for the most part well sung and excellently recorded.

## Ponchielli

VOCE DI DONNA O D'ANGELO  
(*La Gioconda*, Act I)

Bruna Castagna (Contralto) with Orch.—Alfredo Antonini

Columbia 71276-D \$1.00

Mme. Castagna is in opulent voice here, but not at her most understanding from the interpretative point of view. The recording is very good.

ENZO GRIMALDO, PRINCIPE DI  
SANTAFIOR (*La Gioconda*,  
Act I)

Beniamino Gigli (Tenor), Giuseppe  
De Luca (Baritone)

Victor 8084 \$1.00

An ancient recording of a splendidly dramatic duet, with De Luca taking the vocal and interpretative honors.

O MONUMENTO (*La Gioconda*,  
Act I)

Leonard Warren (Baritone), Victor  
Symphony Orch.—Wilfred Pelletier

Victor 18293 \$1.00

Leonard Warren has a big and rich voice, but a rather heavy vibrato. The interpretation here is good but not inspired, the recording first-rate.

## Prokofieff

THE LOVE FOR THREE  
ORANGES

*Scène Infernale; March; The Prince  
and the Princess*

Leopold Stokowski, NBC Symphony  
Orchestra

Victor 18497 \$1.00

Here's a single in the "best buy" class . . . an up-to-date recording of the ferociously barbaric *Scène infernale*, a first recording of *The Young Prince and the Princess* and a thrilling version of the familiar

*March* from Prokofieff's *Love for Three Oranges*. One of Stokowski's best discs!

## Puccini

CHE GELIDA MANINA (*La Bohème*, Act I)

Giuseppe Lugo (Tenor) with Orch.—  
Elie Cohen

Victor 18059 \$1.00

Nino Martini (Tenor) with Orch.—  
Howard Barlow

Columbia 71343-D \$1.00

Lugo sings this old favorite with plenty of dramatic emphasis and some strain in the upper register. The recording is fine. Nino Martini makes a valiant attempt at the same, but with less fortunate effect.

DONDE LIETA USCI (*La Bohème*,  
Act III)

Claudia Muzio (Soprano) with Orch.

Columbia 4140-M \$.75

An old but very fine version of Mimi's farewell aria. A must for Muzio "fans."

UN BEL DI VEDREMO (*Madama  
Butterfly*, Act II)

Bidu Sayao (Soprano), with Orch.—  
Erich Leinsdorf

Columbia 71320-D \$1.00

At last, a fine modern single version of *Un bel di* to replace the Lucrezia Bori disc (Victor 6790) that has been such a faithful standby for opera collectors these past 12 years or more! Sayao is at her vocal and

*Puccini (Continued)*

artistic best here and has the benefit of topflight recording.

RECONDITA ARMONIA (*Tosca*, Act I)

Jan Kiepura (Tenor) with Orch.—  
Robert Armbruster

Columbia 17310-D \$ .75

One operatic disc to be avoided like the plague! Kiepura's voice seems worn down to the ragged end, and his attempts to be dramatic don't help matters much either. If comparisons are not too odious, try Jussi Bjoerling on Victor 4372.

VISSI D'ARTE (*Tosca*, Act II)

Claudia Muzio (Soprano) with Orch.  
Columbia 4140-M \$ .75

Rose Bampton (Soprano), Victor  
Symphony Orch.—Wilfred Pelletier  
Victor 11-8237 \$1.00

Bampton sings very well indeed, but there's a curious lack of fire in her interpretation. For all its age, the Muzio disc shows this latter to far better advantage.

*Rimsky-Korsakov*

THE BATTLE OF KERSHNETZ  
(*The Invisible City of Kitezh*)

Serge Koussevitzky, Boston Sym-  
phony Orch.

Victor 18410 \$1.00

A first recorded excerpt from Rimsky-Korsakov's mystic opera, brilliantly performed in the best B.S.O. style.

THE ROSE AND THE NIGHTIN-  
GALE, OP. 2, NO. 2

Josephine Antoine (Soprano, in Eng-  
lish) with J. Henry Bove (Flute),  
& Stuart Ross (Piano)

Columbia 17285-D \$ .75

Miss Antoine's cool vocalism is well-suited to this popular concert song. Easily her best record to date.

IN NOVGOROD (*The Tsar's Bride*, Act II)

Miliza Korjus (Soprano, in German)  
with Orch.—Bruno Seidler-Winkler

Victor 12021 \$1.00

A fluent though hardly inspired performance of Martha's aria. The recording is excellent.

THE FLIGHT OF THE BUMBLE  
BEE (*Tale of the Tsar Saltana*, Act III)

Sir Hamilton Harty, Halle Orch.

Columbia 67743-D \$1.00

Leopold Stokowski, All-American  
Orch.

Columbia 19005-D \$ .75

Frederick Stock, Chicago Symphony  
Orch.

Victor 6579 \$1.00

Harty's Bumble Bee is the most convincing and fanciful of the lot and surprisingly well recorded. Stokowski's, thanks to stunning orchestral virtuosity, seems to have acquired a bit of Hollywood streamlining and chromium plating along the way.



## Robinson

IN THE FOLDED AND QUIET  
YESTERDAYS (*The People, Yes*)

Michael Loring (Baritone) with The  
American People's Chorus

Keynote 1001 \$1.00

Earl Robinson's attempt to adapt Carl Sandburg's great epic poem of Democracy to music achieves only a doubtful success if judged by this example. Somehow, he fails to get much beyond the artistic level of the phenomenally successful *Ballad for Americans*—essential in a project of such ambitious scope as this—nor does he match its gay vigor and spontaneity.

## Rocca

ECOTTI, MIA BELLA AMICA (*Il  
Dubuk, Act I*)MA ORA TORNOVERSO L'ANIMA  
TUA (*Il Dibuk, Act III*)

Augusta Oltrabella (Soprano), Gino  
del Signore (Tenor), La Scala Or-  
chestra—G. Antonicelli

Victor 13781 \$1.00

Best-known of Lodovico Rocca's (b. 1895) works is his operatic setting of the Hasidic play, *The Dybbuk*. The music, judging by this disc is a mixture of Puccini and Richard Strauss with considerable modal flavor. The singing here is superb, and the recording leaves nothing to be desired.

## Rossini

IL BARBIERE DI SIVIGLIA  
(*abridged version*)

Carlos Ramirez (Baritone), Hilde  
Reggiani (Soprano), Bruno Landi  
(Tenor), John Gurney (Bass), Lo-  
renzo Alvary (Bass), Lucielle  
Browning (Mezzo-Soprano), Wil-  
fred Engelman (Baritone), Chorus  
& Orch.—Giuseppe Bamboschek

Victor M-898 \$8.50

For years Columbia has had the field all to itself with a competent though oldish recorded version of a "complete" *Barber*. Now we have the greater part of the opera, or at least the high spots, in a brand new Victor recording. Technically speaking, here is a fine and well-balanced job of opera recording. The performances of the individual artists are good for the most part, outstanding in the case of John Gurney who sings a richly humorous Basilio, and rather poor in the case of Hilde Reggiani whose Rosina is thin and anemic vocally. The orchestra under Giuseppe Bamboschek's capable direction is good.

NON PIÙ MESTA (*La Cenerentola,  
Act II*)

Rose Bampton (Soprano), Victor  
Symphony Orch.—Wilfred Pelletier

Victor 18217 \$1.00

Singing part of the rondo-finale of Act II, Miss Bampton is vocally competent throughout, but lacks the fire and brilliance of Supervia who excels in this music. The recording is very good.

LA GAZZA LADRA, OVERTURE  
Artur Fiedler, Boston Pops Orch.

Victor 13751 \$1.00

*Rossini (Continued)*

A rousing Pops version of one of Rossini's most delightful overtures, surpassing the rather sluggish and ancient Beecham disc (Columbia 68301-D).

L'ITALIANA IN ALGERI,  
OVERTURE

Howard Barlow, *Columbia Broadcasting Symphony*

Columbia 71364-D \$1.00

Mr. Barlow delivers himself of a crisp, well-recorded performance of a Rossini favorite. Unfortunately, he is no Arturo Toscanini (Victor 14161).

SEMIRAMIDE, OVERTURE

Sir Thomas Beecham, *London Philharmonic Orch.*

Columbia Set X-215 \$2.50

Beecham, as always, can be counted upon for a topnotch performance even of such circus music as this. The recording here is superb, but the reading lacks the over-powering dynamism of Toscanini's extraordinary version on Victor M-408.

BEL RAGGIO LUSINGHIER

(*Semiramide*, Act I)

Rose Bampton (Soprano), *Victor Symphony Orch.*—Wilfred Pelletier

Victor 18217 \$1.00

Miss Bampton is more at home in such warmly lyric music as this, and for once she does it full justice.

*Rubinstein*

NOW SHINES THE DEW, OP. 72,  
NO. 1

Kathryn Meisle (Contralto), *Stuart Ross* (Piano)

Columbia 17203-D \$.75

A beautifully sung version of one of the better-known songs of Anton Rubinstein.

*Saint-Saëns*

DANSE MACABRE

Nelson Eddy (Baritone) *with Orch.*  
—Robert Armbruster

Columbia 17309-D \$.75

Another of Nelson Eddy's unhappy attempts at the dramatic, featuring lusterless singing from a once fine voice.

AMOUR! VIENS AIDER MA FAI-  
BLESSE (*Samson et Dalila*, Act  
II)

Bruna Castagna (Contralto), *with Orch.*—Alfredo Antonini

Columbia 71390-D \$1.00

Mme. Castagna, in opulent voice, contributes a fine version of this aria to the record repertoire, marred only by occasional excess vibrato.

*Schubert*

DIE ALLMACHT, OP. 79, NO. 2

DER WANDERER, OP. 4, NO. 1

Lawrence Tibbett (Baritone, in English), *Stewart Wille* (Piano)

Victor 15891 \$1.00

Tibbett comes off better in singing *Die Allmacht*, though he fails to match Kerstin Thorborg's version in the original German (Victor 2148). Unfortunately, his voice shows strain in *Der Wanderer*, besides which he has to meet the well nigh insuperable competition of Kipnis at his best on Columbia 67434-D.

### RASTLOSE LIEBE, OP. 5, NO. 1

*Ria Ginster* (Soprano) *with Piano*  
Victor 7821 \$1.00

Ginster's cool vocalism hardly does justice to the warmth and loveliness of this setting of Goethe.

## Schumann

### DICHTERLIEBE (*complete song-cycle*), OP. 48

*Lotte Lehmann* (Soprano), *Bruno Walter* (Piano)

Columbia M-486 \$4.00

What bade fair to be one of the outstanding Lieder recordings of the years has turned out to be a bad disappointment. Of course, the *Dichterliebe* is a man's song-cycle; but when sung by an artist of Lehmann's stature, this is of minor moment. Unfortunately, Mme. Lehmann is not in her best voice on these records; nor is she aided by the thin and lusterless recording done in Columbia's Hollywood studios. Let's hope that the forthcoming version of the *Frauenliebe und Leben* by the team of Lehmann and Walter will yield sweeter fruits than this! Meanwhile, we can be thankful for the superb performance of *Dichterliebe* by Charles Panzera on Victor M-386.

### MONDNACHT, OP. 39 (*Liederkreis No. 5*)

*Elisabeth Schumann* (Soprano), *Karl Alwin* (Piano)

Victor 14076 \$1.00

Mme. Schumann's interpretation sounds over-controlled and none too steady. An adequate recorded version of this superb song is still badly needed.

### WANDERLIED, OP. 35, NO. 3

*Friedrich Schorr* (Baritone) *with Piano*

Victor 7473 \$1.00

An ancient recording of one of Schumann's finest Lieder, which yet is able to reveal something of Schorr's voice as it was in its prime.

### WIDMUNG, OP. 25, NO. 1

*Risë Stevens* (Messo-Soprano), *H. G. Schick* (Piano)

Columbia 17297-D \$.75

Risë Stevens is obviously not at home in this particular type of Lieder, for her lack of interpretative ease show up in her vocal unsteadiness. For an adequate recording of this popular Schumann song try Janssen on Victor 1931.

## Shostakovich

### THE UNITED NATIONS

*Igor Gorin* (Baritone), *Victor Symphony Orchestra—Charles O'Connell*

Victor 11-8250 \$1.00

Intended as a mass song (special English lyrics by Harold Rome),

*Shostakovich (Continued)*

Shostakovich's *United Nations* just misses the mark by reason of a certain pretentious self-consciousness (not helped here by the fancy orchestration). Gorin sings with fine energy and spirit, and is brilliantly recorded.

*Sibelius*

DIE GLOCKENMELODIE IN DER  
KIRCHE ZU BERGHÄLL, OP. 65,  
NO. 2

*Harl MacDonald, University of Pennsylvania Choral Society*

Victor 18165 \$1.00

A beautiful part-song by Finland's great symphonist, superbly sung and recorded.

*Sinding*

DER SKREG EN FUGL

*Povla Friish (Soprano), Celius Dougherty (Piano)*

Victor 2079 \$.75

Christian Sinding, Grieg's successor as Norway's outstanding composer, has given us here a somber little song, which Mme. Friish interprets with supreme feeling and artistry.

*Smetana*

LULLABY (*The Kiss, Act I*)

*Elisabeth Schumann (Soprano) with Orch.*

Victor 1839 \$.75

A solitary excerpt from Smetana's delightful comic-opera, sung with great tenderness and feeling.

*Smyth*

FETE GALANTE: MINUET

*Sir Adrian Boult, New Light Symphony Orch.*

Victor 18155 \$1.00

A crisp and vigorous performance of an ingratiating bit from Dame Ethel Smyth's one-act opera, composed in 1923.

*Strauss, R.*

ICH SCHWEBE, OP. 48, NO. 2

*Elisabeth Schumann (Soprano), Karl Alwin (Piano)*

Victor 14076 \$1.00

Spirited singing and fine recording of one of Richard Strauss' most ingratiating Lieder.

WALTZES From DER ROSEN-  
KAVALIER

*Eugene Ormandy, Philadelphia Orch.*  
Victor 18390 \$1.00

A *schmaltzy* reading, but magnificent performance and recording of the ever-popular Rosenkavalier Waltzes. Walter's oldish version on Columbia 67892-D still remains the most satisfying all 'round choice.

SALOME: DANCE OF THE  
SEVEN VEILS

*Artür Rodzinski, The Cleveland Orchestra*

Columbia 11781-D \$1.00

A super-brilliant, almost too hectic performance of the trashy Salome's dance. Recording is tops.

TRAUM DURCH DIE DÄMMER-  
UNG, OP. 29, NO. 1

*Elisabeth Schumann* (Soprano), *Karl Alvin* (Piano)

Victor 14076 \$1.00

Schumann does quite well by this Straussian favorite, but not well enough to surpass either the version by Janssen (Victor 1930) or Melchior (Victor 1980).

*Tchaikovsky*

DON JUAN'S SERENADE, OP. 38,  
NO. 1

*Nelson Eddy* (Baritone), *with Orch.*  
—*Robert Armbruster*

Columbia 17309-D \$.75

One of Nelson Eddy's better efforts, but still nothing to write home about even by very liberal standards of criticism.

EUGEN ONEGIN: WALTZ (Act II)

*Artur Fiedler, Boston Pops Orch.*

Victor 4565 \$.75

A long awaited modern recording of the superb Eugen Onegin Waltz, one of Tchaikovsky's best, performed here in brilliant style.

'T WAS YOU ALONE, OP. 57, NO. 6

*Grace Moore* (Soprano, in French),  
*Victor Symphony Orch.—Wilfred Pelletier*

Victor 11-8158 \$1.00

A poor performance of one of Tchaikovsky's most sentimental songs. Far more convincing is Maria Kurenko's interpretation in the original Russian on Victor 16417.

*Verdi*

CELESTE AIDA (*Aida*, Act I)

*Beniamino Gigli* (Tenor), *Orch.—Walter Goehr*

Victor 18221 \$1.00

Gigli is in good voice here, but his interpretation is, as usual, on the hammy side as compared with that of Bjoerling (Victor 12039).

GRAND MARCH: BALLET MUSIC  
(*Aida*, Act II)

*Howard Barlow, Columbia Broad-  
casting Symphony*

Victor 71401-D \$1.00

A decidedly routine performance, lacking in either the spirit or the brilliance of the Boston Pops performance on Victor 11885 and 11985.

O PATRIA MIA (*Aida*, Act III)

*Rose Bampton* (Soprano), *Victor Symphony Orch.—Wilfred Pelletier*

Victor 18221 \$1.00

Again Miss Bampton does a very competent job of singing, but has none of the dramatic fire which she had in the days when she was a contralto, as witness her work in Schönberg's *Gurre-Lieder* (Victor M-127).

*Verdi (Continued)*TE SOL QUEST' ANIMA (*Attila*,  
*Act III*)

*Elisabeth Rethberg* (Soprano), *Beniamino Gigli* (Tenor), *Ezio Pinza* (Bass)

Victor 8194      \$1.00

Aside from Gigli's usual overdramatization, this disc is a superb example of ensemble singing.

DAGLI IMMORTALI (*Attila*, *Act III*)

*Igor Gorin* (Baritone), *with Orch.—Bruno Reibold*

Victor 18412      \$1.00

One of Gorin's most satisfactory recorded performances, excellently reproduced.

O DON FATALE (*Don Carlos*, *Act IV*)

*Bruna Castagna* (Contralto), *with Orch.—Alfredo Antonini*

Columbia 71276-D      \$1.00

*Sigrid Onegin* (Contralto), *with Orch.*  
Victor 7191      \$1.00

Castagna sings well for the most part, though with some excess vibrato. However, she has a long way to go in order to match Sigrid Onegin's memorable account of this music.

PER ME GIUNTO (*Don Carlos*, *Act IV*)

*Donald Dickson* (Baritone), *Victor Symphony Orch.—Robert Armbruster*

Victor 18357      \$1.00

Rodrigo's death scene, sung with great fullness of voice, but little subtlety or refinement.

ERNANI INVOLAMI (*Ernani*,  
*Act I*)

*Miliza Korjus* (Soprano, in German), *with Orch.—Bruno Seidler-Winkler*

Victor 12603      \$1.00

The main attractions of this disc are the Korjus vocal fireworks, of which there are plenty.

FORD'S MONOLOGUE: E SOGNO?  
(*Falstaff*, *Act II*)

*Leonard Warren* (Baritone), *Victor Symphony Orch.—Wilfred Pelletier*

Victor 18293      \$1.00

Warren sings competently enough but with over-rich, barrel-like tone. The recording is very good. The writer hereby makes a request for a substantially complete and adequately sung performance of this last and most delightful of the Verdi operas, preferably under the direction of Arturo Toscanini.

QUAL VOLUTTA (*I Lombardi*, *Act III*)

*Elisabeth Rethberg* (Soprano), *Beniamino Gigli* (Tenor), *Ezio Pinza* (Bass)

Victor 8194      \$1.00

See remarks on Trio from *Attila*, Act III by the same artists.

QUANDO LE SERE AL PLACIDO  
(*Luisa Miller*, *Act II*)

*Giuseppe Lugo* (Tenor), *with Orch.—Elie Cohen*

Victor 18059      \$1.00

Lugo sings here with fine style and great freedom and openness of tone. His best effort on discs to date.

GIA NELLA NOTTE DENSA  
(*Otello*, Act I)

SALCE, SALCE (*Otello*, Act IV)  
Tiano Lemnitz (Soprano), Torsten Ralf (Tenor) (In German), Berlin State Opera Orch.—Bruno Seidler-Winkler

Victor M-860 \$1.00

Although these excerpts from Verdi's great music drama are sung in German, Tiana Lemnitz is so magnificent vocally and artistically as to set aside all considerations of language. Torsten Ralf, unfortunately, is unable to get away from the Germanic tenor style in his portions of the love duet, *Gia nelle notte densa*.

DIO MI POTEVI SCAGLIAR  
(*Otello*, Act III)

NIUN MI TEMA (*Otello*, Act IV)  
Lauritz Melchior (Tenor), Columbia Opera Orch.—Erich Leinsdorf  
Columbia 71389-D \$1.00

Melchior in his first Italian opera recordings delivers a magnificently dramatic projection of Otello's monologue and death scene, marred only occasionally by vocal heaviness. The recording is excellent.

CARO NOME (*Rigoletto*, Act I)  
Bidu Sayao (Soprano), Victor Symphony Orch.—Wilfred Pelletier  
Victor 18496 \$1.00

A brilliant version of the celebrated *Caro nome* aria that has the edge both vocally and artistically over the earlier Lily Pons disc (Victor 7383).

ELLA MI FU RAPITA (*Rigoletto*, Act II)

Enrico Caruso (Tenor), with re-recorded Orch.

Victor 11-8112 \$1.00

One of the most satisfactory of the Caruso re-recordings which brings to life some of the legendary tenor's greatest singing.

UN DI FELICE (*La Traviata*, Act I)

PARIGI, O CARA (*La Traviata*, Act III)

Maria Caniglia (Soprano), Beniamino Gigli (Tenor), with Orch.—Lawrence Collingwood

Victor 15602 \$1.00

Topflight singing of two high spots from *La Traviata*, with recording to match.

MERCE, DILETTE AMICHE (*I Vespri Siciliani*, Act V)

Miliza Korjus (Soprano, in German), Berlin State Opera Orch.—Bruno Seidler-Winkler

Victor 12603 \$1.00

Astonishing accuracy of intonation is revealed in Mme. Korjus' singing of the Bolero from *I Vespri Siciliani*, but not much in the way of vocal warmth or feeling.

Wagner

LOHENGRIN, PRELUDE

Fritz Reiner, Pittsburgh Symphony Orch.

Columbia 11772-D \$1.00

*Verdi (Continued)*TE SOL QUEST' ANIMA (*Attila*,  
Act III)

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Wagner

LOHENGRIN, PRELUDE

Fritz Reiner, Pittsburgh Symphony Orch.

Columbia 11772-D \$1.00

## Wagner (Continued)

A surprisingly uninspired performance in the light of Reiner's reputation as a Wagnerian interpreter, certainly not in a class either with Toscanini's unforgettable reading of this music (Victor 14006) or Reiner's own great performance of the *Meistersinger* Prelude (Columbia 11580-D).

ELSAS TRAUM (*Lohengrin*, Act I)  
ELISABETH'S GEBET (*Tannhäuser*, Act III)

Astrid Varnay (Soprano), with Orch.  
—Erich Leinsdorf

Columbia 71399-D \$1.00

Mme. Varnay in her Met debut showed great promise as a future Wagnerian soprano. But instead of being given a chance to develop vocally and artistically, she has been pushed into assignments too big for her to cope with at her present stage of development. The results show already on this disc, which shows a small but attractive voice, somewhat unsure, and certainly not in a class with either Flagstad's, or for that matter Helen Traubel's.

LOHENGRIN, *Prelude Act III*

Fritz Reiner, Pittsburgh Symphony Orch.

Columbia 11644-D \$1.00

A good routine performance . . . But who could possibly hope to compete with the heaven-storming Toscanini! (Victor 14007).

DIE MEISTERSINGER

*Prelude to Act III; Dance of the Apprentices; Entrance of the Mastersingers*

Fritz Reiner, Pittsburgh Symphony Orch.

Columbia X-218 \$2.50

The best previous recording of this lovely music has been by Bruno Walter on Columbia X-43. While Reiner may not have Walter's humanity and warmth, he gives a fine performance and benefits by excellent up-to-date recording.

RIENZI'S GEBET (*Rienzi*, Act V)  
O KÖNIG, DAS KANN ICH DIR  
NICHT SAGAN (*Tristan und Isolde*, Act II)

Lauritz Melchior (Tenor), with Orch.  
—Erich Leinsdorf

Columbia 71388-D \$1.00

Melchior, in his very best voice, gives us new recorded versions of Rienzi's rather banal prayer, and the contrastingly poetic scene from Act II of *Tristan* in which the lover of Isolde makes reply to King Mark's reproaches.

THE RIDE OF THE VALKYRIES  
—(*Die Walküre*, Act III)

Fritz Reiner, Pittsburgh Symphony Orch.

Columbia 11644-D \$1.00

Reiner gives this favorite Wagnerian concert warhorse (sic!) a brisk workout, aided by first-class recording.

WALDWEBEN (*Siegfried*, Act II)  
Fritz Reiner, Pittsburgh Symphony Orch.

Columbia 11831-D \$1.00

A badly needed modern version of the *Forest Murmurs* in which Reiner

puts forth some of his best efforts with gratifying results.

*Wolfer*

SIEGFRIED'S RHINE JOURNEY  
(*Die Götterdämmerung, Prologue*)

SIEGFRIED'S FUNERAL MUSIC  
(*Die Götterdämmerung, Act III*)

*Arturo Toscanini, NBC Symphony Orchestra*

Victor M-853 \$3.50

*Felix Weingartner, Paris Conservatory Orchestra*

Columbia X-224 \$2.50

Toscanini recorded the Rhine Journey once before with the N. Y. Philharmonic-Symphony on Victor 14007-8. Now he gives a magnificent new version done in Carnegie Hall, and adds for good measure the Funeral Music (beginning with "Brünnhilde! Heilige Braut!"). Aside from a lack of fullness in the bass, this is one of the best Toscanini recordings yet. It is with feelings of regret that we must confess lack of enthusiasm for Weingartner's reading of the same excerpts in slightly abbreviated form. The recording is overloaded in the bass, and the performance has none of the vital fire of Toscanini's overwhelming interpretations.

DER FREISCHUTZ, OVERTURE

*Artur Rodzinski, The Cleveland Orchestra*

Columbia 11817-D \$1.00

A singularly unneeded recording and a singularly unromantic performance of this very romantic music when viewed in comparison to Beecham's version of the same on Columbia 68986-D.

*Wolf*

IN DEM SCHATTEN MEINER  
LOCKEN (*Spanisches Liederbuch*)

MAUSFALLEN SPRÜCHLEIN  
(*Mörrike Lieder*)

*Risë Stevens (Mezzo-Soprano), H. G. Schick (Piano)*

Columbia 17297-D \$.75

An unconvincing version of the love *Spanisches Liederbuch* song when compared to Lehmann's (Victor 1734). By contrast, Miss Stevens conveys true feminine charm in the delightful *Mausfallen Sprüchlein* ("Mousetrap Spell").

*Recorded Miscellany\**
**OUTSTANDING RECORDS OF THE YEAR:**

The independent companies still lead the way, with honors going to the Keynote for their three superb additions to their United Nations album series . . . *Guerrilla Songs, Fighting Men of Yugoslavia* (Set K-113), *Fighting Men of Norway* (Set K-114), and *Chee Lai, Songs of New China* (Set K-109). They've also given us a fine album of old folk songs and ballads beautifully sung to lute accompaniment by Richard Dyer Bennet (Set M-108). An even finer collection of songs by Bennet, including an extraordinary rendition of *Lord Randal*, has been issued by Frederick C. Packard of West Medford, Mass. . . . General Records has come through with a wonderful group of *Sod Buster Ballads* sung for all they're worth by the Almanac Singers (*The State of Arkansas* alone is worth the price of the whole album!). A new company, Bost Records, has embarked on a survey of folk music of the Americas and has contributed two unusually interesting sets . . . *Songs of Early America* and *Typical Folk Songs of Latin-America* (Sets ES-1 and ES-3). Another new company, Asch Recordings, has brought out the finest albums yet made of the Negro folk singer, Leadbelly (*American Play Party Songs, American Work Songs*). Two notable Decca folk song albums . . . Joseph Marais' second set of *Songs from the Veld* (Set 302) and sparkling renditions of folk songs and original pieces by artist Tom Benton with family and friends (*Saturday Night at Tom Benton's*, Set 311). Last, but not least, Victor has given us a third volume of early American Ballads sung by John Jacob Niles (M-824) as well as a beautiful album of Negro spirituals sung by Dorothy Maynor and an unaccompanied Negro chorus (M-879).

In the realm of light music and diction, three sets are worthy of special mention . . . a collection of Fritz Kreisler Favorites (Victor M-910), in which the beloved violinist plays his familiar encore pieces with unfailing tonal magic; *Songs of Old Vienna*, sung in captivating style by Lotte Lehmann (Columbia M-494); and Carl Sandburg giving a magnificently stirring series of readings from his epic poem of American Democracy, *The People, Yes* (Decca 273).

## *The United Nations*

(Australia)

**WALTZING MATILDA**
*Richard Dyer Bennet* (with Lute Acc.)

Keynote 518     \$.75

(China)

**CHEE LAI—SONGS OF NEW CHINA**
*Chee Lai; Song of the Guerrillas; Chinese Farmers' Song; Work as One; Street Singer's Song; Chinese Soldier's Song; Riding the Dragon*

\* Outstanding recordings of Folk, Exotic, Light Music, Diction.

*Paul Robeson* (Bass, in Chinese and English), *Chinese Workers' Chorus*—*Liu Liang-Mo*

Keynote Set K-109 \$2.75

(Norway)

FIGHTING MEN OF NORWAY—  
NORWEGIAN SONGS OF FREEDOM

*Ja, Vi Elsker Dette Lander* (National Anthem); *Vaar Gud Han Er Saa Fast En Borg* (A Mighty Fortress); *Vi Vil Oss Et Land* (Song of Freedom); *Norske Flygere* (Norwegian Flyers); *Alt For Norge* (All for Norway); *Hjemmefrontens Sang* (Song of the Home Front)

*Agnes Ford*, *Zion Norwegian Lutheran Chorus*, with Orch.

Keynote Set K-114 \$2.75

(Russia)

*Kalinka*; *In the Moonlit Meadows*; *Blue Night*; *The Clouds Fly High*; *Mountains of the Caucasus*; *A Cliff on the Volga*

*Chorus of the Red Army of the U.S.S.R.*

Keynote 207, 202, 201 \$.75 each

(United States)

DEAR MR. PRESIDENT

*Dear Mr. President*; *The Sinking of the Reuben James*; *Round and Round Hitler's Grave*; *Belt-Line Girl*; *Side by Side*; *Deliver the Goods*

*Earl Robinson*, *The Almanac Singers*  
Keynote Set K-111 \$2.75

(Yugoslavia)

GUERRILLA SONGS—FIGHTING  
MEN OF YUGOSLAVIA

*Cetnicka Truba Zatrubl* (Arise Guerrillas, Arise!); *Mrka Ceta*, *Mrka*

*Ceta* (Guerrilla Song); *Domovino Mati* (Song of the Homeland); *Tamo Daleko* (Far Away); *Sci Cetnici Div Sokoli* (Guerrilla Falcons); *Kod Balkana Nema Dana* (Balkan Night)

*Yugoslav Chorus & Orch.*

Keynote Set K-113 \$2.75

## Folk Songs of the World

### RUSSIAN FOLK SONGS

*The Recruit's Farewell*; *Soldier's Song*; *The Innocent Siberian Exile*; *Lullaby for a Man Condemned to Be Hanged at Dawn*; *Dubinushka*; *Troika Coachman's Love Song*; *Kalinka*; *Night*; *Maiden of My Heart*; *The Ringlet*

*Alexander Kipnis* (Bass), *Balalaika Orch.*—*Gleb Yellin*

Victor M-917 \$4.25

### GEORGIAN FOLK SONGS

*Suliko*; *Dariko*; *Orovella*; *Song of Colchis*

*Georgian Chorus*, *Ensemble of Tchonguri Players*

Keynote 216, 217 \$.75 each

### RUSSIAN FOLK SONGS

*By the Village*; *Strolling Home*; *The Ducks Are Flying*; *Golden Sands*; *The Pathway*

*Piatnitzky Chorus*

Keynote 211, 215, 219 \$.75 each

### FLAMENCO SONGS AND DANCES, VOL. 1

*Carmen Amaya*

Decca Set 269 \$2.75

## Folk Songs of the World

### (Continued)

#### FLAMENCO

*Los Chavalillos Sevillanos*

*Rosario and Antonio*

Decca Set 271     \$2.00

#### FLAMENCO

*Cante Andaluz*

*Gloria Valiente*

Keynote Set K-112     \$2.75

#### SONGS OF THE VELD, VOL. II

*As the Sun Goes Down; Siembamba; Ai Ai The Pied Crow Cry; Jan Pierewiet; There Comes Alibama; Train to Kimberley; There's the Cape-Cart; Meisesfontein; My Heart Is So Sad; Marching to Pretoria*

*Joseph Marais (in English and Afrikaans), with Orch.*

Decca Set 302     \$2.50

#### ENGLISH BALLADS AND FOLK SONGS

*The Golden Vanity; The Charleston Merchant; Come All Ye; Cockle Shells; The Lincolnshire Poacher; Early One Morning; Lord Randal; Brigg Fair; Leprechaun*

*Richard Dyer Bennet (with Lute Acc.)*

Packard 1, 2, 3     \$2.00 each

(Frederick C. Pakard, Jr., Rock Hill St., West Medford, Mass.)

#### RICHARD DYER BENNET ALBUM

*The Golden Vanity; The Charleston Merchant; The Lincolnshire Poacher; Waltzing Matilda; Hullabaloo*

*Belay; The Drunken Sailor; The Derby Ram; The House Carpenter*

*Richard Dyer Bennet (with Lute Acc.)*

Keynote Set K-108     \$2.75

#### LATIN-AMERICAN TYPICAL AND FOLK SONGS (Argentina, Chile, Cuba, Ecuador, Peru)

*Carlo Spaventa (Tenor), Los Tres Huasos, El Trio Incaico, Graziella Parraga (Soprano)*

Bost Set ES-3     \$6.25

#### MEXICAN FOLK SONGS, VOLS. 1 & 2

*Native Artists recorded on location by John H. Green*

General Sets 16, 17     \$2.75 each

#### YAQUI INDIAN MUSIC

*Native Artists recorded on location by John H. Greene*

General Set 18     \$3.75

#### XANGO (Religious African Chant—arr. Villa-Lobos)

#### MICHEU BANJO (Creole Folk Song—arr. Nickerson)

*Roland Hayes (Tenor), Reginald Boardman (Piano)*

Columbia 17294-D     \$.75

#### NEGRO SPIRITUALS

*I Couldn't Hear Nobody Pray; Were You There?; Nobody Knows de Trouble I've Seen; In Dat Great Gittin' Up Morning; Rise Up, Shepherd, an' Foller; Old-Time Religion; Steal Away to Jesus; Go Tell It on de Mountain*

*Dorothy Maynor (Soprano) with Unacc. Chorus*

Victor M-879     \$3.50

## WINGS OVER JORDAN (Negro Spirituals)

*Rock My Soul in the Bosom of Abraham; Sometimes I Feel Like a Motherless Child; Don't Stay Away; Couldn't Hear Nobody Pray; Trying to Get Ready; Deep River; The Old Ark's A'Moverin'; Sweet Turtle Dove*

Worth Kramer, *Wings Over Jordan*  
Choir, Rev. Glenn Settle (Narrator)

Columbia M-409 \$3.50

## PLAY PARTIES IN SONG AND DANCE

*Ha-Ha This Way; Sally Walker; You Can't Lose Me Cholly; Skip to My Lou; Red Bird; Christmas Song*

*Leadbelly* (with Guitar)

Asch Recordings (117 West 46th St., New York City) \$2.75

## WORK SONGS OF THE U. S. A.

*Take the Hammer; Old Riley; Old Man; Haul Away Joe; Rock Island Line; Corn Bread*

*Leadbelly* (with Guitar)

Asch Recordings (111 West 46th St., New York City) \$2.75

## SOUTHERN EXPOSURE

*Jim Crow Train; Uncle Sam Says; Southern Exposure; Bad Housing Blues; Defense Factory Blues; Hard Times Blues*

*Joshua White* (with Guitar)

Keynote Set K-107 \$2.75

## SONGS OF EARLY AMERICA (1620-1830)

*Who Is the Man; Confess Jehovah; A Virgin Unspotted* (Billings);  
*The Saint's Delight; Rosa; Bird's*

*Courting Song; Dewy Dens of Yarrow; The Devil and the Farmer's Wife; Fare You Well My Own True Love; Soldier Won't You Marry Me; Five Dollars a Day; The Unconstant Love; Lubly Fan; Ode on Science* (Sumner); *Chester* (Billings); *Jefferson and Liberty*

*Elie Siegmeister & Vocal Quartet*

Bost Set ES-1 \$4.75

## AMERICAN FOLK LORE, VOL. III

*You Got to Cross that Lonesome Valley; The Lass from the Low Country; Black Is the Color of My True Love's Hair; Go 'Way from My Window; One Morning in May; The Wife of Usher's Well; The Death of Queen Jane; Little Mattie Groves*

*John Jacob Niles* (with Dulcimer Acc.)

Victor M-824 \$3.75

## SOD BUSTER BALLADS

*The Dodger; Hard, Ain't It Hard; The State of Arkansas; I Ride an Old Paint; House of the Rising Sun; Ground Hog*

*The Almanac Singers*

General Set 21 \$2.75

## DEEP SEA SHANTIES AND WHALING BALLADS

*Haul Away Joe; Blow the Man Down; Coast of High Barbary; The Golden Vanity; Blow Ye Winds; Away to Rio*

*The Almanac Singers*

General Set 20 \$2.75

## SATURDAY NIGHT AT TOM BENTON'S

*Old Joe Clark; Gay Head Dance—Edward Robinson; Cindy; Wayfar—*

## *Folk Songs of the World* (Continued)

*ing Stranger; Chitmark Suite*—Edward Robinson

*Tom Benton* (Harmonica), *T. P. Benton* (Flute), *Edward Robinson* (Harpsichord), *Frank Luther Singers*—Harry Sosnik

Decca Set 311      \$2.00

*Heut' macht die Welt Sonntag für mich*—Strauss

*Wien, sterbende Märchenstadt*—Leopoldi

*Wien, du Stadt meiner Träume*—Sieczynski

*Ich muss wieder einmal in Gribzing sein*—Benatzky

*Lotte Lehman* (Soprano), *Paul Ulanowsky* (Piano)

Columbia M-494      \$2.75

## *Music in the Lighter Vein*

MY FAVORITES (FRITZ KREISLER)

*Caprice Viennois; Liebesfreud; Liebesleid; Schön Rosmarin; La Gitana*

*Fritz Kreisler* (Violin), *Victor Symphony Orch.*—Charles O'Connell

Victor M-910      \$3.50

SONGS OF VIENNA

*In Prater blüh'n wieder die Bäume*—Stolz

*Da draussen in der Wachau*—Arnold

## *Diction*

POEMS BY EDNA ST. VINCENT MILLAY

*Edna St. Vincent Millay*

Victor M-836      \$4.50

THE PEOPLE, YES—CARL SANDBURG

*Carl Sandburg*

Decca Set 273      \$3.50



## Appendix

RECORDINGS DISCONTINUED FROM DOMESTIC CATALOGUES SINCE FIRST EDITION OF THE RECORD BOOK (DECEMBER 1940)

All recordings manufactured under the *Royale* label.

*Decca Classical* records of the 20,000 and 25,000 series. (Rumor has it that many of these will be re-issued in album form under both the *Decca* and *Brunswick* label.)

Also discontinued are *Timely* recordings. *Technichord*, *Gsmut* and certain of the other "independent" discs are becoming increasingly hard to obtain because of the wartime shellac shortage.

The following Victor and Columbia recordings are being discontinued from the catalog with the exception of those marked (\*) which will be put back in circulation when the shellac crisis is relieved.

### J. C. BACH

*Sinfonia*  
Mengelberg, Amsterdam Concertgebouw Orch.  
Columbia 67473-D

### J. S. BACH

*Suite No. 3 in D*  
Defauw, Brussels Conservatory Orch.  
Columbia M-135

### BALAKIREV

*Thamar*  
Coppola, Paris Conservatory Orch.  
Victor 11349-50

### BEETHOVEN

*Coriolan Overture*  
Mengelberg, Amsterdam Concertgebouw Orch.  
Columbia 68049-D

### BERLIOZ

*Symphonie Fantastique*  
Monteux, Paris Symphony Orch.  
Victor M-111  
*Romeo and Juliet: Queen Mab Scherzo*  
Harty, Halle Orch.  
Columbia 67422-D

### BRAHMS

*Academic Festival Overture*  
Mengelberg, Amsterdam Concertgebouw Orch.  
Columbia X-42  
*Symphony No. 2 in D*  
Stokowski, Philadelphia Orch.  
Victor M-82  
*Symphony No. 3 in F*  
Stokowski, Philadelphia Orch.  
Victor M-42  
*Mengelberg, Amsterdam Concertgebouw Orch.*  
Columbia M-181  
*Symphony No. 4 in E Minor*  
Abendroth, London Symphony Orch.  
Victor G-7  
Stokowski, Philadelphia Orch.  
Victor M-185

### CASELLA

*La Giara: Danza Finale*  
Molajoli, Milan Symphony Orch.  
Columbia 7217-M

### CHAUSSON

*Symphony in B-flat*  
Coppola, Paris Conservatory Orch.  
Victor M-261

## CERTANI

*Legenda della Dolomiti*  
Ariani, Milan Symphony Orch.

Columbia 69030-D

*L'Isola del Garda*

Molajoli, Milan Symphony Orch

Columbia 69178-D

## CHABRIER

*Bourrée Fantasque* (arr. Mottl)  
Meyrowitz, Paris Symphony Orch.

Columbia 17108-D

## DEBUSSY

*Prelude: L'Après-midi d'un Faune*  
Stokowski, Philadelphia Orch.

Victor 6696 (replaced by 17000)

*Iberia*

Coppola, Paris Conservatory

Victor M-77, Victor G-10

## DELIUS

*On Hearing the First Cuckoo in Spring*

Toye, London Symphony Orch.

Victor 4270

## DOHNANY

*Suite in F Minor*

Stock, Chicago Symphony Orch.

Victor M-47

## ELGAR

*Enigma Variations*

Harty, Halle Orch.

Columbia M-165

## ENESCO

*Roumanian Rhapsody No. 1 in A*  
Ormandy, Minneapolis Symphony Orch.

Victor 1701-2

## FRANCK

*Symphony in D Minor*

Gaubert, Paris Conservatory Orch.

\*Columbia M-121

*Psyche et Eros*

Defauw, Brussels Conservatory Orch.

Columbia 67813-D

## GLAZUNOV

*Scènes de Ballet*

Goosens, New Symphony Orch.

Victor G-17

*Stenka Razin*

Defauw, Brussels Conservatory Orch.

Columbia 7202-3-M

## GLUCK

*Ballet Suite* (arr. Mottl)

Blech, Berlin State Opera Orch.

Victor 9278

## GOLDMARK

*In Springtime, Overture*

Stock, Chicago Symphony Orch.

Victor 6576

## GRIEG

*Peer Gynt Suite No. 1*

Barbirolli and Symphony Orch.

Victor M-404

*Peer Gynt Suite No. 2: Return of Peer Gynt; Solvejg's Song*

Goosens, Symphony Orch.

Victor 9328

*Two Elegaic Melodies*

Mengelberg, Amsterdam Concertgebouw Orch.

Columbia 68024-D

*Lyric Suite*

Ronald, Royal Albert Hall Orch.

Victor 9073-A

*Norwegian Dances 1 & 4*

Ruhlmann, Paris Symphony Orch.

Columbia P-69409-D

## GRETRY

*Céphale et Procris, Ballet Suite* (arr. Mottl)

Defauw, Brussels Conservatory Orch.

Columbia 69002-D

*Danses Villageoises*

Ruhlmann, Paris Symphony Orch.

Columbia X-126

*La Rosière Republicaine, Ballet Suite* (arr. Meyrowitz)

Meyrowitz, Symphony Orch.

Columbia 17067-8-D

## HAYDN

*Symphony in G* (Pohl 41)

Defauw, Brussels Conservatory Orch.

Columbia X-14

*Symphony No. 88 in G*

Krauss, Vienna Philharmonic Orch.  
Victor 4189-91

*Symphony No. 103 in E-flat ("Drum Roll")*

Golshmann, St. Louis Symphony Orch.

\*Columbia M-221

HOLST

*St. Paul's Suite*

Jacques String Orch.

Columbia 17113-4-D

MASSENET

*Phèdre Overture*

Andolfi, Symphony Orch.

Columbia P-69325-D

MENDELSSOHN

*Calm Sea and Prosperous Voyage*

Blech, London Symphony Orch.

Victor 11452-3

MOUSSORGSKY

*Night on a Bare Mountain*

Coates, London Symphony

Victor 11448

MOZART

*Divertimento No. 17 in D (K. 334)*

Harty, London Philharmonic Orch.

\*Columbia M-207

*D. & A. Brain with Lener Quartet*

\*Columbia M-379

*Divertimento in E flat (K. 563)*

Pasquier Trio

\*Columbia M-351

*Divertimento in B flat (K. 287)*

Szigeti (Violin), Chamber Orch.—  
Gobermann

\*Columbia M-322

*"Paris" Overture (K. 311a)*

Wallenstein Sinfonietta

Columbia 69265-D

*Symphony No. 25 in G Minor (K. 183)*

Wallenstein Sinfonietta

\*Columbia M-323

*Symphony No. 34 in C (K. 338)*

Beecham, Royal Philharmonic Orch.

Columbia M-123

*Symphony No. 39 in E flat (K. 543)*

Weingartner, Royal Philharmonic Orch.

\*Columbia M-105

RESPIGHI

*Festivals of Rome: October Excursions*

Molajoli, Milan Symphony Orch.

Columbia 69017-D

ROUSSEL

*Le Festin de L'Araignee*

Straram, Straram Orch.

Columbia X-23

SAINT-SAËNS

*Carnival of Animals*

Stokowski, Philadelphia Orch.

Victor M-71 (Replaced by M-785)

*Marche Heroique*

Ruhlmann, Paris Symphony Orch.

Columbia P-69408-D

*Phaeton*

Coppola, Paris Conservatory Orch.

Victor 11431

*Rouet d'Omphale*

Gaubert, Paris Conservatory Orch.

Columbia 67480-D

SCHUBERT

*Rosamunde (Alfonso and Estrella)*  
*Overture*

Harty, Halle Orch.

Columbia 68322-D

SIBELIUS

*Symphony No. 1 in E Minor*

Ormandy, Minneapolis Symphony  
Orch.

Victor M-290 (Replaced by M-881)

*Symphony No. 2 in D*

Kajanus, Symphony Orch.

\*Columbia M-149

*Symphony No. 5 in E-flat; Pohjola's  
Daughter; Tapiola*

Kajanus, London Symphony Orch.

Victor M-333

R. STRAUSS

*Le Bourgeois Gentilhomme, Suite*

Krauss, Vienna Philharmonic Orch.

Victor M-101

R. STRAUSS (*Continued*)*Don Quixote**Beecham, N. Y. Philharmonic-Symphony Orch.*

Victor M-144

*Ein Heldenleben**Mengelberg, N. Y. Philharmonic-Symphony Orch.*

Victor M-44

*Till Eulenspiegel**Defauw, Brussels Conservatory Orch.*

Columbia 67478-9-D

*Tod und Verklärung**Coates, London Symphony Orch.*

Victor G-11

## STRAVINSKY

*Petrouchka Suite**Stravinsky, Symphony Orchestra*

Columbia M-109

*Le Sacre du Printemps**Stravinsky, Symphony Orch.*

Columbia M-129

## TANSMAN

*Triptych**Bailly, Curtis Chamber Ensemble*

Victor 11944-5

*Golshmann, St. Louis Symphony Orch.*

Columbia X-47

## TCHAIKOVSKY

*Francesca da Rimini**Coates, London Symphony Orch.*

Victor 11091-2

*Symphony No. 3 in D**Coates, London Symphony Orch.*

Victor M-166

*Symphony No. 5 in E Minor**Mengelberg, Amsterdam Concertgebouw Orch.*

\*Columbia M-104

## WARLOCK

*Capriol Suite (arr. Szigeti)**Szigeti (Violin)*

Columbia 17074-D

## WOOD

*Fantasia on British Sea Songs**Wood, London Symphony Orch.*

Columbia X-175

## ZEMACHSON

*Chorale and Fugue in D Minor**Ormandy, Minneapolis Symphony Orch.*

Victor 8924-5

*Chamber Music*

## BAX

*Nonet**Soloists & Griller Quartet*

\*Columbia M-386

## BEETHOVEN

*Serenade-Trio in D, Op. 8**Pasquier Trio*

Columbia M-341

*Hindemith Trio*

\*Columbia M-217

*Trio in G, Op. 9, No. 1**Pasquier Trio*

\*Columbia M-384

*Trio in C, Op. 9, No. 3**Pasquier Trio*

\*Columbia M-397

*Quartet in E-flat (after Wind Qt., Op. 16)**Schmitz (Piano), Roth Quartet*

Columbia M-348

*Quartet in F, Op. 18, No. 1**Busch Quartet*

Victor M-206

*Lener Quartet*

\*Columbia M-58

*Quartet in G, Op. 18, No. 2**Lener Quartet*

Columbia M-66

*Quartet in D, Op. 18, No. 3**Budapest Quartet*

Victor M-289

*Lener Quartet*

Columbia M-75

*Quartet in C Minor, Op. 18, No. 4**Lener Quartet*

\*Columbia M-288

*Quartet in A, Op. 18, No. 5**Lener Quartet*

\*Columbia M-301

*Quartet in B-flat, Op. 18, No. 6*

*Lener Quartet*

Columbia M-60

*Quartet in E Minor, Op. 59, No. 2*  
(*Rasoumovsky No. 2*)

*Lener Quartet*

Columbia M-50

*Quartet in C, Op. 59, No. 3* (*Rasoumovsky No. 3*)

*Lener Quartet*

Columbia M-51

*Busch Quartet*

Victor M-171

*Quartet in E-flat ("Harp"), Op. 74*

*Lener Quartet*

Columbia M-202

*Quartet in F Minor, Op. 95* ("Seri-oso")

*Busch Quartet*

Victor 8252-3

*Roth Quartet*

\*Columbia M-251

*Trio in B-flat, Op. 97* ("Archduke")

*Cortot, Thibaud, Casals*

Victor M-92

*Murdoch, Sammons, Squire*

Columbia M-52

*Quartet in B-flat, Op. 130*

*Lener Quartet*

Columbia M-70

*Quartet in C-sharp Minor, Op. 131*

*Lener Quartet*

\*Columbia M-193

*Quartet in A Minor, Op. 132*

*Lener Quartet*

\*Columbia M-273

*Grosse Fuge, Op. 133*

*Lener Quartet*

\*Columbia X-6

**BEREZOWSKY**

*Quartet No. 1, Op. 16*

*Coolidge Quartet*

Victor M-624

**BLOCH**

*Quintet*

*Casella (Piano), Pro Arte Quartet*

Victor M-191

*Quartet in B Minor*

*Stuyvesant Quartet*

\*Columbia M-392

**BOCCHERINI**

*Quartet in D, Op. 6, No. 1*

*Poltronieri Quartet*

Columbia X-99

**BORODIN**

*Quartet in D*

*Pro Arte Quartet*

Victor M-255

**BRAHMS**

*Quartet in A, Op. 26*

*Serkin (Piano), Busch Quartet*

Victor M-346

*Quartet in A Minor, Op. 51, No. 2*

*Budapest Quartet*

Victor M-278

*Trio in C, Op. 87*

*Hess D'Aranyi, Cassado*

\*Columbia M-266

*Quintet in B Minor, Op. 115*

*Draper (Clarinet), Lener Quartet*

Columbia M-118

**COPLAND**

*Two Pieces for String Quartet*

*Dorian Quartet*

Columbia 70092-D

**DEBUSSY**

*Quartet in G Minor, Op. 10*

*Lener String Quartet*

Columbia M-100

**DVOŘÁK**

*Quartet in E-flat, Op. 51*

*Lener Quartet*

Columbia M-369

*Quartet in F, Op. 96* ("American")

*Roth Quartet*

Columbia M-328

*Quintet in A, Op. 81*

*Schnabel (Piano), Pro Arte Quartet*

Victor M-219

**FAURÉ**

*Quartet, Op. 121*

*Pro Arte Quartet*

Victor M-372

*Chamber Music (Continued)*

FRANCAIX

*Trio in C**Pasquier Trio*

Columbia X-130

FRANCK

*Quartet in D**London Quartet*

\*Columbia M-128

*Quintet in F Minor**Cortot (Piano), International Quartet*

Victor M-38

HARRIS

*Chorale for String Sextet**Kreiner Sextet*

Victor 12537

HAYDN

*Quartet in F Minor, Op. 20, No. 5**Roth Quartet*

\*Columbia M-228

HINDEMITH

*Trio 1933**Hindemith Trio*

\*Columbia M-209

D'INDY

*Suite for Flute, Harp & String Trio**Paris Instrumental Quintet*

Victor 11668-9

MALIPIERO

*Rispetti e Strambotti**Kreiner Quartet*

Victor M-397

MENDELSSOHN

*Quartet in E-flat, Op. 12**Budapest Quartet*

Victor M-307

*Quartet in D, Op. 44**Stradivarius Quartet*

\*Columbia M-304

MONTECLAIR

*Les Plaisirs Champetres**Henri Casadesus Society of Ancient Instruments*

Columbia X-58

MOZART

*Quartet in G (K. 80)**Kreiner Quartet*

Victor M-393

*Quartet in D Minor (K. 421)**Flonzaley Quartet*

Victor 7607-8

*Duo in B-flat (K. 424)**Goldberg (Violin), Hindemith (Viola)*

Columbia X-46

*Quintet for Piano & Woodwinds (K. 465)**Schulhoff, Taffanel Ensemble*

Victor M-137

*Quartet in G Minor (K. 478)**Schnabel (Piano) Pro Arte Quartet*

Victor M-251

*Quartet in D (K. 499)**Budapest Quartet*

Victor M-222

*Quintet in G Minor (K. 516)**Lener Quartet & D'Oliviera*

\*Columbia M-150

*Sextet in F ("A Musical Joke") (K. 522)**Kolisch Quartet & Caputo, Barrows*

Victor M-432

*Quartet in B-flat (K. 589)**Kolisch Quartet*

Victor M-407

*Quartet in F (K. 590)**Stradivarius Quartet*

Columbia M-296

PISTON

*Quartet No. 1**Dorian Quartet*

\*Columbia M-388

RAVEL

*Introduction and Allegro for Harp, Flute, Clarinet, and Strings**Soloists, Virtuoso Quartet*

Victor 9738-9

RIETI

*Quartet in G**Pro Arte Quartet*

Victor 1821-2

ROUSSEL

*Quartet in D**Roth Quartet*

\*Columbia M-339

A. SCARLATTI

*Sonata a Quatro**Stuyvesant Quartet*

Columbia 17214-D

SCHUBERT

*Trio in B-flat* (1817)*Pasquier Trio*

Victor M-435

*Quartetsatz in C Minor**London Quartet*

Columbia 67408-D

*Trio in B-flat, Op. 99**Hess, Salmond, D'Aranyi*

Columbia M-91

*Quartet in D Minor* ("Death and the Maiden")*Roth Quartet*

\*Columbia M-269

*Octet in F, Op. 166**Soloists, Lener Quartet*

\*Columbia M-97

SCHUMANN

*Quartet in A, Op. 41, No. 3**Lener Quartet*

\*Columbia M-319

*Quintet in E-flat, Op. 44**Schnabel* (Piano), *Pro Arte Quartet*

Victor M-267

TCHAIKOVSKY

*Trio in A Minor, Op. 50* ("To the Memory of a Great Artist")*Murdoch, Catterall, Squire*

Columbia M-73

TURINA

*La Oracion del Torero**Gordon Quartet*

Columbia 68505-D

*Keyboard Music*

ALBENIZ

*Triana* (from "Iberia")*Rubinstein*

Victor 7853

*Malaguena**Copeland*

Victor 1624

*Evocacion; Triana* (from "Iberia")*Novae*

Columbia 71171-D

BACH

*Well-Tempered Clavichord* (Nos. 1-9)*Cohen*

\*Columbia M-120

*Komm Gott, Schöpfer, Heiliger Geist**Commette* (Organ)

Columbia 402-M

*Das alte Jahr vergangen ist**Christ lag in Todesbanden**Commette* (Organ)

Columbia 293-M

*Wir glauben all' an einen Gott* (arr. Stokowski)*Stokowski, Philadelphia Orch.*

Victor 7089

*Toccata in C Minor; Toccata in D Major**Schnabel*

Victor M-532

*Capriccio* ("On the Departure of a Beloved Brother")*K. U. Schnabel*

Victor 4293-4

*Overture à la Manière Française**Wolff* (Harpsichord)

\*Columbia M-357

BARTÓK

*Quarrel; A Bit Drunk**Kilenyi*

Columbia 70348-D

*Ballade in D Minor* ("Edward"), *Op. 10, No. 1**Ballade in D Minor, Op. 10, No. 2**Ballade in G Minor, Op. 118, No. 3**Intermezzo in A Minor, Op. 76, No. 7**Intermezzo in A Minor, Op. 118, No. 1**Intermezzo in A, Op. 118, No. 2**Intermezzo in F Minor, Op. 118, No. 4*

*Keyboard Music (Continued)*

*Intermezzo in E-flat Minor, Op. 118,*  
No. 6

*Rhapsody in B Minor, Op. 79, No. 1*

*Rhapsody in G Minor, Op. 79, No. 2*

*Capriccio in C, Op. 76, No. 8*

*Romance in F, Op. 118, No. 5*

*Scherzo in E-flat Minor, Op. 4*

*Bachaus*

Victor 7988-94 in M-202

*Concerto No. 1 in D Minor*

*Bachaus, BBC Symphony Orch.—*  
*Boult*

Victor M-209

BUSONI

*Concerto No. 1 in B-flat*

*Rubinstein, London Symphony Orch.*

—Costus

Victor M-80

*Sonatina ("Ad Usum Infantis")*

*Petri*

Columbia 69736-D

*Fantasia ("In Memory of My*  
*Father")*

*Petri*

Columbia 69127-D

*Indianisches Tagebuch*

*Petri*

Columbia 69010-D

*Albumblatt No. 3; All' Italia*

*Petri*

Columbia 69761-D

BYRD

*Wolsey's Wilde*

*Landowska (Harpsichord)*

Victor 1599

*The Bells*

*Wolff (Harpsichord)*

Columbia 69328-D

CHOPIN

*Nocturnes (Collection)*

*Godowsky*

\*Columbia M-112

*Mazurkas (Collection)*

*Friedman*

\*Columbia M-159

*Waltzes (Complete)*

*Cortot*

Victor M-500

*Concerto No. 2 in F Minor*

*Long, Paris Conservatory Orch.—*

*Gaubert*

\*Columbia M-143

*Sonata in B-flat Minor, Op. 35*

*Rachmaninoff*

Victor M-95

*Nocturne in E-flat, Op. 55, No. 2*

*Impromptu in F-sharp, Op. 36*

*Friedman*

Columbia 69018-D

COPLAND

*Piano Variations*

*Copland*

Columbia X-48

COUPERIN

*Le Tic Toc Choc*

*Pessl (Harpsichord)*

Columbia 17059-D

DAQUIN

*La Guitarre*

*Pessl (Harpsichord)*

Columbia 17059-D

DEBUSSY

*Preludes (Book I)*

*Cortot*

Victor M-480

*Les Sons et les Parfums (Preludes,*  
*Bk. I)*

*Boynet*

Victor 4419

DOHNANYI

*Ruralia Hungarica: Allegro grazioso;*  
*Molto vivace*

*Kilenyi*

Columbia 70348-D

DUKAS

*Variations, Interlude and Finale on a*  
*Theme by Rameau*

*Lefebure*

Victor M-385

FALLA

*Nights in the Gardens of Spain*

*Van Barentzen, Symphony Orch.—*

*Coppola*



Victor 9703-5  
*Andaluza*  
*Van Barentzen*  
 Victor 9705

FARNABY  
*Rosasolis*  
*Wolff* (Harpsichord)  
 Columbia 69328-D

FAURÉ  
*Theme and Variations, Op. 73*  
*Guilbert*  
 \*Columbia X-156  
*Ballade for Piano and Orchestra*  
*Long, Paris Conservatory Orch.—*  
*Gaubert*  
 \*Columbia X-62  
*Dolly, Op. 56*  
*Sieget and Leonet*  
 Columbia 9013-M, 4120-M  
*Nocturne No. 4 in E-flat, Op. 36*  
*Barcarolle No. 6, Op. 70*  
*Long*  
 Columbia 69063-D  
*Prelude No. 5 in D Minor*  
*Impromptu No. 5 in F-sharp Minor*  
*Casadesus*  
 Columbia 68853-D  
*Barcarolle No. 5, Op. 66*  
*Boynet*  
 Victor 4415

FRANCK  
*Piece Heroique*  
*Commette* (Organ)  
 Columbia 69460-D

HANDEL  
*Chaconne in G*  
*Pessl* (Harpsichord)  
 Columbia 68599-D  
*Concerto for Organ (or Harpsichord)*  
*in B-flat, Op. 4, No. 6*  
*Roesgen-Champion* (Harpsichord),  
*Chamber Orch.—Coppola*  
 Victor 4363-4  
*Suite No. 5 in E*  
*Wolff* (Harpsichord)  
 Columbia X-101

HAYDN  
*Andante and Variations in F Minor*  
*Wolff*  
 Columbia 69876-D

INFANTE  
*Canto Flamenco*  
*Copeland*  
 Victor 1624

KREŇEK  
*Eleven Short Piano Pieces*  
*Kreňek*  
 \*Columbia X-171

LISZT  
*Au Bord d'une Source*  
*Kentner*  
 Columbia 69308-D  
*Ballade in B Minor*  
*Kentner*  
 Columbia X-97  
*Hungarian Rhapsody No. 14 (Orch.*  
*No. 1)*  
*Blech, Berlin State Opera Orch.*  
 Victor 4187-8  
*Hungarian Fantasia*  
*De Greef, Royal Albert Hall Orch.—*  
*Ronald*  
 Victor 9110-1  
*Venezia e Napoli*  
*Kentner*  
 Columbia X-105

MEDTNER  
*Collection of Piano Pieces*  
*Medtner*  
 Victor M-384

MOZART  
*Fantasia in F Minor (K. 608)*  
*Cunningham* (Organ)  
 Columbia 69009-D  
*Rondo in A Minor (K. 511)*  
*Novaes*  
 Columbia 71208-D

PASQUINI  
*Toccata on the Song of the Cuckoo*  
*Rossi*  
 Victor 15893

*Keyboard Music (Continued)*

## POULENC

*Two Novelettes; Caprice**Poulenc*

Columbia 68919-D

## PROKOFIEFF

*Suggestion Diabolique, Op. 4**Moiseivitch*

Victor 1449

## RACHMANINOFF

*Suite No. 2 for Two Pianos**Vronsky and Babin*Victor M-213 (replaced by Victor  
M-822)

## ROSSI

*Toccata in G**Rossi*

Victor 15893

## SCARLATTI

*Fourteen Sonatas*(Longo Nos. 33, 58, 107, 108, 129,  
205, 218, 238, 243, 327, 384, 407,  
434, 490)*Pessl (Harpsichord)*

\*Columbia M-298

## SCHUBERT

*Moment Musical in A-flat, Op. 94,  
No. 2**Paderewski*

Victor 7508

*Sonata in B-flat (Post.)**Wolff*

Columbia M-311

## SCHUMANN

*Carneval**Rachmaninoff*

Victor M-70

## SOLER

*Concerto in G**Gerlin (Harpsichord), Pierront (Or-  
gan)*

Columbia P-69842-D

## STRAVINSKY

*Capriccio**Stravinsky, Straram Orch.—Ansermet*  
Columbia M-152

## TELEMANN

*Six Fantasias**Wolff (Harpsichord)*

Columbia M-326

## TURINA

*Sacro Monte**Copeland*

Victor 1623

## VILLA-LOBOS

*Choros No. 5**O Ginete do Pierrozinho**Farrapos**De Castro*

Columbia P-69601-D

*Moreninka; Pobresinka; Polichinello**Rubinstein*

Victor 7853

*Music for Strings and  
Woodwinds*

## BACH

*Violin Concerto in E**Hubermann, Vienna Philharmonic  
Orch.—Dobrowen*

\*Columbia M-235

*Unaccompanied Violin Partita No. 2  
in D Minor**Menuhin*

Victor M-232

*Chaconne only (arr. Busoni)**Wolff (Piano)*

Columbia X-91

*Unaccompanied Violin Sonata No. 1  
in G Minor**Menuhin*

Victor 8361-2

*Unaccompanied Violin Sonata No. 3  
in C**Menuhin*

Victor M-284

*Viol da Gamba Sonata No. 1 in G**Scholz, Wolff (Harpsichord)*

Columbia X-104

- Viol da Gamba Sonata No. 2 in D*  
 Scholz, Wolff (Harpsichord)  
 \*Columbia X-111  
*Viol da Gamba Sonata No. 3 in G Minor*  
 Scholz, Wolff (Harpsichord)  
 Columbia X-147
- BARTÓK**  
*Rhapsody No. 1*  
 Szigeti (Violin), Bartok (Piano)  
 Columbia 11410-D
- BAX**  
*Viola Sonata*  
 Primrose, Cohen  
 \*Columbia M-386
- BEETHOVEN**  
*Romance in G, Op. 40*  
 Spalding (Violin), Benoist (Piano)  
 Victor 1788  
*Violin Sonata in E-flat, Op. 12, No. 3*  
 Busch, Serkin  
 Victor 7560-1  
*Violin Sonata in F ("Spring"), Op. 24*  
 Busch, Serkin  
 Victor M-228  
*Violin Sonata in C Minor, Op. 30, No. 2*  
 Busch, Serkin  
 Victor M-283  
*'Cello Sonata in G Minor, Op. 5, No. 2*  
 Piatigorsky, Schnabel  
 Victor M-281
- BLOCH**  
*Baal Shem: Nigun*  
 Milstein (Violin), Mittmann (Piano)  
 Columbia 17134-D  
*Violin Sonata*  
 Gingold, Rubinstein  
 Victor M-498
- BRAHMS**  
*Violin Sonata in G, Op. 78*  
 Busch, Serkin  
 Victor M-121  
*Violin Sonata in A, Op. 100*  
 Spalding, Benoist  
 Victor M-288  
*Violin Sonata in D Minor*
- Kochanski, Rubinstein*  
 Victor M-241  
*Double Concerto in A Minor, Op. 102*  
 Thibaud (Violin), Casals ('Cello),  
 Casals Orch. of Barcelona—Cortot  
 Victor M-99  
*'Cello Sonata in E Minor, Op. 38*  
 Feuermann, Van der Pas  
 \*Columbia M-236
- CORELLI**  
*Violin Sonata in E Minor*  
 Renardy, Taubmann  
 Columbia 69152-D
- DVOŘÁK**  
*Violin Sonatina in G, Op. 100*  
 Renardy, Robert  
 Columbia X-129
- FERROUD**  
*'Cello Sonata in A*  
 Marechal, Pignari-Salles  
 \*Columbia X-89
- FOOTE**  
*A Night Piece for Flute and Strings*  
 Wummer, Dorian Quartet  
 Columbia 70339-D
- FRANCK**  
*Violin Sonata in A*  
 Dubois, Maas  
 \*Columbia M-158  
*Spalding, Benoist*  
 Victor M-208
- GEMINIANI**  
*Violin Sonata in C Minor*  
 Belnick, Padwa  
 \*Columbia X-155
- HINDEMITH**  
*Unaccompanied Viola Sonata, Op. 25, No. 1*  
*Hindemith*  
 Columbia 17083-5-D  
*Unaccompanied 'Cello Sonata, Op. 25, No. 3*  
 Feuermann  
 Columbia 69001-D
- LALO**  
*'Cello Concerto in D Minor*

## *Music for Strings and Woodwinds (Continued)*

*Marechal, Symphony Orch.—Gaubert*  
\*Columbia M-185

LEKEU

*Violin Sonata in G*  
*Y. & H. Menuhin*  
Victor M-579

MOZART

*Rondo in C (K. 373)*  
*Pougnnet (Violin), Symphony Orch.—*  
*G. Walter*  
Columbia 69125-D

*Violin Sonata in B-flat (K. 454)*  
*Soriano, Tagliaferre*  
Columbia X-131  
*Bassoon and 'Cello Sonata in B-flat*  
*(K. 292)*  
*Kohon, Schuster*  
Victor 12149

PAGANINI

*Violin Sonata No. 12 in E Minor*  
*Renardy, Robert*  
Columbia 17132-D  
*Caprice No. 24*  
*Menuhin (Violin)*  
Victor 1650

PERGOLESI

*Violin Sonata No. 12 in E Minor*  
*Milstein, Mittmann*  
Columbia 69179-D

PLATTI

*Violin Sonata No. 1 in E Minor*  
*Renardy, Robert*  
Columbia 69655-D

RACHMANINOFF

*'Cello Sonata in G Minor, Op. 19*  
*Hubert, Cherkassky*  
Columbia M-225

REGER

*Unaccompanied 'Cello Suite in C,*  
*Op. 131c*  
*Fuermann*  
\*Columbia X-152

A. SCARLATTI

*Sonata for Flute and Strings*  
*Paris Instrumental Quintet*  
Victor 4250-1

SCHUBERT

*Violin Sonata in D, Op. 137, No. 1*  
*Renardy, Robert*  
\*Columbia X-116  
*Violin Sonata in A, Op. 162*  
*Kreisler, Rachmaninoff*  
Victor M-107

SCHUMANN

*Fantasiestücke, Op. 73*  
*Piatigorsky ('Cello), Newton (Piano)*  
Columbia 69836-D

SOR

*Grande Sonate, Op. 22*  
*Oyanguren (Guitar)*  
Columbia X-84

R. STRAUSS

*Violin Sonata in E-flat, Op. 18*  
*Heifetz, Sandor*  
Victor M-200

STRAVINSKY

*Duo Concertant*  
*Dushkin (Violin), Stravinsky (Piano)*  
Columbia M-199

TCHAIKOVSKY

*Violin Concerto in D, Op. 35*  
*Hubermann, Berlin State Opera*  
*Orch.—Steinberg*  
Columbia M-131

VIVALDI

*Violin Sonata in A*  
*Milstein, Mittmann*  
Columbia 17070-D

## *Vocal Music*

ANTHOLOGIES

*Early Lieder (Es Steht ein Lind—*  
*Brant; Innsbruck—Isaac; Linde—*  
*Langenau; Brauns Meidelein—Oth—*  
*mayr)*  
*Wolff (Baritone)*

Columbia 4324-5-M in X-168

*English Madrigals* (My Bonnie Lass  
She Smileth—Morley; Fair Phyllis  
I Saw—Farmer; Willy, Prithee Go  
To Bed—Ravenscroft; Hark All Ye  
Lovely Saints—Weelkes; Come  
Again Sweet Love—Dowland; Sing  
We and Chant It—Morley; Now is  
the Month of Maying—Morley)

*Engel, Madrigal Singers*

Columbia 4165-7-M in M-306

BACH

*Cantata No. 65: Nimm mich dir zu  
eigen hin*

*Cantata No. 85: Seht was die Liebe  
thut*

*Thill* (Tenor)

Columbia 9135-M

BEETHOVEN

*Leonore Overture No. 1*

*Mengelberg, Amsterdam Concertge-  
bouw Orch.*

Columbia 68055-D

*Leonore Overture No. 3*

*Mengelberg, Amsterdam Concertge-  
bouw Orch.*

Columbia X-40

BERLIOZ

*Beatrice and Benedict, Overture*

*Harty, London Philharmonic Orch.*

Columbia 68342-D

*Les Troyens: Royal Hunt and Storm*

*Harty, Halle Orch.*

Columbia 68043-D

BORODIN

*Prince Igor: Vladimir's Aria* ("Day-  
light Slowly Fades")

*Kullman* (Tenor)

Columbia 9099-M

BRAHMS

*Feldeinsamkeit; Immer Leiser wird  
mein Schlummer*

*Kipnis* (Bass)

Columbia 7204-M

*Deutsche Volkslieder*

*Wolff* (Baritone)

Columbia X-128

*Zigeunerlieder*

*Engel, Madrigal Singers*

Columbia X-88

BUXTEHUDE

*Cantata: Send hier Dein Engel*

*Woldike, Copenhagen Men and Boys  
Choir*

Columbia 69752-D

BYRD

*Justorum Animae*

*Five Part Mass: Agnus Dei*

*Fellowes, St. Georges Singers*

Columbia 4137-M

CALDARA

*Come Raggio di Sol*

*Dadmun* (Baritone)

Victor 4003

CARRISSIMI

*Vittorio mio Core*

*Dadmun* (Baritone)

Victor 4003

CHERUBINI

*Les Abencerages: Suspendez a ces  
murs*

*Thill* (Tenor)

Columbia 9116-M

CIMAROSA

*Il Matrimonio Segreto, Overture*

*Molajoli, La Scala Milan Orch.*

Columbia 7194-M

DARGOMWIJSKY

*Roussalka: Ballet Music*

*Dorati, London Philharmonic Orches-  
tra*

Columbia 69126-D

DEBUSSY

*Pelléas et Mélisande* (Excerpts)

*Brothier, Panzèra, Tubiana, Vanni-  
Marcoux, Symphony Orch.—Cop-*

*pola*

Victor M-68

DELIBES

*Les Filles de Cadix*

*Muzio* (Soprano)

\*Columbia 9114-M

*Vocal Music (Continued)*

## DONIZETTI

*Elisir D'Amore: Quanto e bella*

Fort (Tenor)

Columbia 4193-M

## DUPARC

*La Vie Antérieure**Invitation au Voyage*

Panzera (Baritone)

Victor 7973 (replaced by 18050)

## FALLA

*Canciones Populares Espanolas: Jota*

Bori (Soprano)

Victor 1978

## FRANCK

*Nocturne; La Marriage des Roses;**S'il est un charmant Gazon*

Thill (Tenor)

Columbia 9142-M

## FRANZ

*Collection of Lieder*

Wolff (Baritone)

Columbia M-253

## GIORDANI

*Caro mio ben*

Dadmun (Baritone)

Victor 4009

## GLUCK

*Armide: Plus j'observe ces lieux Rogachewsky* (Tenor)

Columbia 4127-M

*Iphigenia en Tauride: Unis des ma plus tendre Enfance*

Thill (Tenor)

Columbia 9116-M

## GOUNOD

*Faust; Salut demeure**Lauri-Volpi* (Tenor)

Victor 7389

## HANDEL

*Alcina Suite**Mengelberg, N. Y. Philharmonic-Symphony Orch.*

Victor 1435-6

*Ariodante: Al sen ti stringo e parti**Berenice: Si Tra i ceppi*

Kipnis (Bass)

Columbia 7224-M

*Israel in Egypt: Moses and the Children of Israel; But as for his People**Beecham, Leeds Festival Chorus & London Philharmonic Orch.*

Columbia 68412-D

*Tolomeo: Silent Worship* (arr. Somervell)*Acis and Galathea: O Ruddier than the Cherry*

Noble (Baritone, side A); McEachern (Bass, side B)

Columbia 4144-M

## HAYDN

*The Seven Words of the Saviour on the Cross**Lautrup, Chorus and Orch. of Tokyo Academy, Soloists*

\*Columbia M-297

## HONNEGER

*Judith* (Excerpts)*De Vocht, Coecelia Society Chorus of Antwerp, Soloists*

Columbia X-78

## IVES

*67th Psalm**Engel, Madrigal Singers*

Columbia 17139-D

## JANNEQUIN

*La Chant des Oiseaux**Engel, Madrigal Singers*

Columbia 9134-M

## LISZT

*Collection of Songs*

Wolff (Baritone)

\*Columbia 69732-3-D in X-148

## LOEWE

*Der Erlkönig; Heinrich der Vogler**Henschel* (Baritone)

Columbia 9110-M

## LULLY

*Collection of Operatic Arias**Villabella* (Tenor), Renaux (Soprano)

Columbia X-117

*Collection of Operatic Orchestral Excerpts*

*Cauchie, Symphony Orchestra*

\*Columbia M-376

MAHLER

*Ich bin der Welt abhanden gekommen*

*Thorborg (Contralto)*

Columbia 4201-M

MENDELSSOHN

*Gruss*

*Wolff (Baritone)*

Columbia 4186-M

*Minnelied; Neue Liebe*

*Wolff (Baritone)*

Columbia 4177-M

MILHAUD

*Operas-Minutes*

*Milhaud, Soloists, Chorus, and Orch.*

\*Columbia M-309

MONTEVERDI

*Ecco mormorar l'Onde*

*Engel, Madrigal Singers*

Columbia 4202-M

MOZART

*Così fan tutte: Come un scoglio; Fra gli amplessi*

*Souez (Soprano), Nash (Tenor)*

Columbia 9104-M

*Die Entführung aus dem Serail: Marten aller Artern*

*Ginster (Soprano)*

Victor 7822

*Nozze de Figaro: Voi che sapete*

*Ginster (Soprano)*

Victor 7822

*Don Giovanni: Il mio Tesoro*

*Fort (Tenor)*

Columbia 4193-M

*Die Zauberflöte: O Isis und Osiris*

*Setti, Metropolitan Opera Chorus*

Victor 4027

*Das Veilchen; An Chloe*

*Ginster (Soprano)*

Victor 1869

PALESTRINA

*Missa Brevis*

*Engel, Madrigal Singers*

Columbia M-299

PERGOLESI

*Se tu m'ami*

*Muzio (Soprano)*

\*Columbia 9112-M

PONCHIELLI

*La Gioconda: Suicidio*

*Cigna (Soprano)*

Columbia 9127-M

POULENC

*La Bestiare*

*Croiza (Soprano)*

Columbia 9132-M

PUCCINI

*Madama Butterfly (Complete)*

*Soloists, Chorus, and Orch. La Scala, Milan*

Victor M-97 (Replaced by M-700-701)

PURCELL

*Indian Queen: I attempt from Love's Sickness to Fly*

*Dadmun (Baritone)*

Victor 4009

RAMEAU

*Castor et Pollux: Air de Thelaira*

*Laval (Soprano)*

Columbia 4125-M

RAVEL

*Trois Chansons*

*Chanteurs de Lyon*

Columbia 9136-M

REGER

*Maria Wiegenlied*

*Muzio (Soprano)*

\*Columbia 4135-M

REYER

*Sigurd: Salut splendeur du jour; O Palais radieux*

*Lawrence (Soprano)*

Victor 15892

*Sigurd: Esprits gardiens; Les Bruits des chants*

*Thill (Tenor)*

Columbia 9147-M

*Vocal Music (Continued)*

SATIE

*Trois Melodies**Bathori* (Soprano)

Columbia 9132-M

SCHUBERT

*Aufenthalt; Am Meer**Kipnis* (Bass)

\*Columbia 67433-D

*Der Erlkönig; Der Tod und das Mädchen**Braslau* (Contralto)

\*Columbia 67431-D

*Hark, Hark, the Lark; Who Is Sylvia**Dadmun* (Baritone)

Victor 4008

*Heidenroslein; Die Forelle; Die junge Nonne**Braslau* (Contralto)

\*Columbia 67432-D

*Gruppe aus dem Tartarus**Henschel* (Baritone)

Columbia 9111-M

*Lachen und Weinen**Henschel* (Baritone)

Columbia 4129-M

*Der Leiermann* ("Winterreise")*Das Wandern* ("Schöne Müllerin")*Henschel* (Baritone)

Columbia 4128-M

*Der Lindenbaum; Der Wegweiser*  
(both from "Winterreise")*Kipnis* (Bass)

\*Columbia 67435-D

*Die Schöne Müllerin* (complete song-cycle)*Wolff* (Baritone)

Columbia M-317

*Der Wanderer; Der Doppelgänger**Kipnis* (Bass)

\*Columbia 67434-D

C. SCHUMANN

*Liebst du um Schönheit**Ich stand im dunklen Traumen**Wolff* (Baritone)

Columbia 9126-M

R. SCHUMANN

*Ich Grolle Night* ("Dichterliebe")*Lied eines Schmiedes**Henschel* (Baritone)

Columbia 4129-M

R. STRAUSS

*Morgen**Szantho* (Contralto)

Victor 1795

*Schlechtes Wetter; Ständchen**All' mein Gedanken**Schumann* (Soprano)

Victor 7707

*Traum durch die Dämmerung**Szantho* (Contralto)

Victor 1795

*Melchior* (Tenor)

Victor 1980

STRAVINSKY

*Les Noces**Stravinsky, soloists, chorus and Orch.*

\*Columbia M-204

TCHAIKOVSKY

*Eugen Onegin: Lenski's Aria**Kullman* (Tenor)

Columbia 9099-M

VERDI

*Un Ballo in Maschera: Ma dall' ovido  
Stelo divulsa; Morro, ma prima in  
Grazia**Cigna* (Soprano)

Columbia 9122-M

*Otello: Gia nella Notte densa; Dio ti  
giocondi**Muzio* (Soprano), *Merli* (Tenor)

Columbia 9100-M, 9102-M

*Rigoletto: Scorrendo uniti remota via  
Setti, Metropolitan Opera Chorus*

Victor 4027

*La Traviata: Preludes Acts I & III**Toscanini, N. Y. Philharmonic-Sym-  
phony Orch.*Victor 6994 (Replaced by Victor  
18080)*Il Trovatore: Tacea la notte**Muzio* (Soprano)

Columbia 4134-M



## VICTORIA

*O vos omnes**Engel, Madrigal Singers*

Columbia 9150-M

## WAGNER

*Schmerzen; Träume* ("Wesendonck Gedichte")*Leider* (Soprano)

Victor 7708

*Parsifal: Prelude**Muck, Berlin State Opera Orch.*

Victor 6861-2

*Tannhäuser: Entrance of the Guests**Elmendorff, Bayreuth Festival Orch.  
and Chorus*

Columbia 69000-D

*Tristan und Isolde: Act III* (abridged)*Ljungberg, Widdop, etc.*

Victor M-41

*Tristan und Isolde: Liebestod**Flagstad* (Soprano)

Victor 8859

## WEBER

*Euryanthe Overture**Mengelberg, Amsterdam Concertge-  
bouw Orch.*

Columbia 68969-D

*Der Freischütz: Leise, Leise**Jeritza* (Soprano)

Victor 6705

*Recorded Miscellany**Revolutionary, Civil War, and Other  
American Songs**Engel, Madrigal Singers*

\*Columbia M-329

*Asiatic Russian Folksongs* (arr. Stein-  
berg)*L. Chaliapin*

Columbia P-4230-31-M

*Peruvian Indian Melodies**Vallin* (Soprano)

Columbia P-4219-20-M

*Song of the Plains; Boatmen of the  
Volga; Song of the Village Mayor;  
White Whirlwind**Choir of the Red Army of the USSR*Columbia 4204-M, 4215-M (Replaced  
by Columbia C-68)*Flamenco: Algerias; Seguidillas; Pete-  
neras; Saetas**La Nina de los Peines*Columbia 412-3-M (Replaced by  
C-59)*Chants d'Auvergne* (arr. Canteloube)*Grey* (Soprano)

Columbia 7238-M, 7249-M, 7262-M

*Le pauvre Laboureur; Le Retour du  
Marin**Hahn* (Tenor)

Columbia 4124-M

*Gower Wassail Song; Young Henry  
Martin**Tanner*

Columbia 372-M

*Train Whistle Blues; New Love Blues**Terry*

Columbia 417-M

*My Poor Mother Died Ashoutin'**Standing by the Bedside**Mitchell's Christian Singers*

Columbia 416-M

## MACLEISH

*Air Raid**Columbia Workshop*

\*Columbia C-4

## DRINKWATER

*Mystery; Vagabond, and other poems  
Drinkwater*

Columbia 11115-6-D









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